



Royal Academy of Music

NEWSLETTER

Issue No 4

September 1992

(Photo: Robert Millard)



For those who have not seen or heard the announcement of the successor to Sir David Lumsden, the next Principal is to be Lynn Harrell, the distinguished American cellist. Lynn Harrell, who is currently Piatigorsky Professor of Cello at the University of Southern California and also artistic director of the Los Angeles Philharmonic Institute, has held the International Chair of Cello Studies at the Academy since 1987, working with our students whenever he is in Europe. He will take up residence from September 1993. A full profile will appear in due course in the *Magazine*.

A NEW PARTNERSHIP **digital** Digital Equipment Co Ltd & the RAM

As announced in the previous issue, the Academy has been given a wonderful donation of equipment by Digital Equipment Co.Ltd. This gift will enable us to enhance the services provided for students as they leave the Academy and find their feet within the music profession. The service includes the production of personal brochures; CVs; flyers; business cards; promo cassette covers; mail-shot letters to fixers and orchestral managers; use of annotated mail-shot lists (and labels) for organisations such as music clubs, local authority arts, festivals, stately homes, university music organisations etc to which brochures produced via the Music Box may be sent. Although we have no guarantee that engagements will be forthcoming, at least we can help start the process rolling by advising on the production of well-written and professional-looking letters and materials. Labels for these organisations have, by the way, also been made available to former students upon request.

The new gift will also enable materials like this Newsletter to be produced with greater ease. The addition of a second PC (with a top-of-the-range specification, complete with A3 colour monitor and scanner!) will allow students to book time to learn how to use the graphics packages for making their own basic posters and artwork, and also to learn how to improve their skills in presentation.

Once again, a huge thank you to Digital for their superb support. Visitors are always welcome and a hot cup of coffee will be offered to those able to locate Room 313 within the roofspace!

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**A major thank you to
John Dickinson Stationers
for their recent gifts of
envelopes for our termly
mailings**

RAM CHAT

High strings

More than two centuries separate the technology of Discronics Ltd and the best of Antonio Stradivari. The Sussex-based compact disc manufacturer has announced that it is sponsoring the 1734 *Habeneck* Stradivarius owned by the Academy. The deal, initially for a year, will allow Christopher Warren-Green (1975), violinist and musical director of the London Chamber Orchestra (and conductor of the RAM Sinfonia), to continue play the instrument with the LCO.

Show-stoppers-chart-toppers

Q Magazine, in their *Q Charts* column, recently named ten classically-trained pop musicians, three of whom have RAM connections. The list included Manfred Mann (who won scholarships from the Juilliard then the Vienna State Academy); Neil Sedaka (nominated in his teens by Artur Rubinstein as the finest classical pianist at any New York State high school); Annie Lennox (RAM); Ralph Hutter and Florian Schneider (piano and flute, respectively, at the Dusseldorf Conservatory); Elton John (Junior RAM); Joe Jackson (RAM); Beverly Craven (Junior Guildhall); Curtis Stigers (trained as a classical clarinetist before switching to drums); Tori Amos (classical piano, Peabody Institute) and Alan Wilder (Depeche Mode keyboards player - classical pianist).

Our grateful thanks to Michael Hoare, a member of the Academy's Governing Body, for causing much happiness over the summer months by donating the Hoare's Bank box in the Royal Albert Hall for use by Academy students and staff during the BBC Promenade Concerts. A big 'thank you' from all those who benefited from the offer.

Women's works

Contributors are required for the new series, *Women Composers: An Historical Anthology*, which will be published in the USA by GK Hall of Boston. It is to be a multi-volume anthology of music by women composers in the cultivated tradition of Western Music from 6th to 20th centuries, and the 12 volumes which are planned will include *Early Middle Ages through the Renaissance, Baroque to Early Classical Eras, Classical Era, Nineteenth Century, Twentieth Century*. All genres of music will be represented, and each entry will be accompanied by biographical data, historical perspective, bibliography, list of works and discography where available. If you wish to contribute to this project, please send a proposal including the name(s) of composers whose music you think should be included and a brief personal resumé, as soon as possible, to Sylvia Glickman, 1210 West Wynnewood Road, Wynnewood, PA 19096, USA.



Christopher Warren-Green

Jacobs, Wood and Sullivan

Arthur Jacobs, Professor 1965-79 and now Visiting Scholar at Wolfson College, Oxford, is a frequent visitor to the RAM these days. He is writing a biography of Sir Henry Wood and has been excited by the discovery in the Library of Wood's early scrapbooks and other printed material (as well as the recordings of Sir Henry mentioned in the previous Newsletter). Arthur Jacobs is also the founder and honorary archivist of the Academy's Arthur Sullivan Archive, to which new material was added on the occasion of the 150th anniversary of Sullivan's birth, in May.



A number of covers and special stamps has been produced to coincide with the issue of the Royal Mail's Gilbert and Sullivan stamps, celebrating the 150th anniversary of the birth of Sir Arthur Sullivan, including that pictured above.

Sir Henry Wood

Sir Henry Wood's daughter, Mrs Tania Cardew, and family, have donated gifts to the Academy which belonged to Sir Henry, including his artist's palette and his wonderful stop-watch. The Academy is delighted to have received these.

Dame Eva Remembered

A portrait of Dame Eva Turner was kindly donated by the artist, Pauline Clark, and is now proudly hanging in the vocal faculty office. Again, our grateful thanks for this painting of one of the Academy's most famous students and professors (see p4).

London Bach Festival

Sir David Lumsden will open the 1992 London Bach Festival, the theme of which depicts Bach's work as Director Musices Leipzig Collegium Musicum. To reflect this theme in a contemporary way, the Festival is creating opportunities for participation by students and young professionals. Ian Partridge will be giving a masterclass on the Church Cantatas of J S Bach, and John Toll will be directing members of the RAM Early Music Department in two lunchtime 'miniatures' featuring items from the *Anna Magdalena* and *W F Bach* Notebooks. Part of the European Arts Festival, these events are included in a week of concerts in St Marylebone Church and St John's Smith Square. Contact the Festival Office tel/fax 0883 717372.

Masterclasses

Please check the enclosed *Diary of Events* for full details of open masterclasses to be given by the following eminent guests. It is wise to check with Rita Castle, Heads of Studies Office (ext 227), in case of any change in arrangements. Visitors this semester will include conductor Roger Norrington, who will talk about matters of style and interpretation, take a conductor's class and rehearse music of Beethoven; András Schiff (piano), Jerzy Kosmala (viola), Stefana Gondona (guitar), Boris Belkin (violin), Rudolf Barshai (conducting), Ian Partridge (see London Bach Festival above), André Orlowitz (singing) and Claus Peter Flor (conducting). You are most welcome to attend.

Violafications

The executive committee of the Lionel Tertis International Viola Competition and Workshop (John Bethell, Harry Danks, Lillian Tertis and John White) are planning to set up a Lionel Tertis Archive and would be pleased to receive suitable items - eg music, photographs, reviews, information etc. Please contact John White at 36 Seeleys, Harlow, Essex, CM17 0AD, or telephone him on 0279 422567.

Pritchard's Symposium

An interesting new publication - into its third issue - is *Symposium*, a forum for the discussion of music and aesthetics, edited by RAM student composer Alwynne Pritchard. The latest issue contains articles on *Tradition* by Eero Hameenniemi, senior lecturer at the Sibelius Academy and chairman of the Finnish-Indian Society, another on *Computer Music* from Mike Edwards at Stanford University, and articles by postgraduate students at the Academy. Alwynne welcomes contributions c/o the RAM.

Please send all news, both professional and personal, to Janet Snowman, c/o Development Office, Royal Academy of Music, Marylebone Rd, London NW1 5HT. News of former students is particularly welcome.

Howard Blake

Howard Blake has been appointed visiting professor to the composition department from September 1993. The world premiere of his violin concerto, commissioned by the City of Leeds to mark the granting of its civic charter in 1893, was performed by Christiane Edinger with the English Northern Philharmonia conducted by Paul Daniel, whilst the first public performance of his overture, *The Conquest of Space*, was performed by the Wren Symphony Orchestra at the Kenwood Lakeside concert series over the summer.

Howard has kindly agreed to perform at the keyboard for his famous piece, *The Snowman*, on 28 November to raise funds for the Junior Academy and Oxfam in celebration of Oxfam's 50th anniversary. Another former student, Aled Jones, will be the narrator, and the Junior Academy Symphony Orchestra will be conducted by Peter Stark. Soloist Ju-Young Lee will perform the Arnold Viola Concerto. Howard's *Piano Concerto*, commissioned by The Philharmonia to celebrate the 30th birthday of HRH The Princess of Wales, will feature in a gala concert in the March 1993 Festival, *RAM Composers - A Celebration*.

John Wallace

Another former distinguished alumnus, John Wallace, the international trumpet soloist and founder of the Wallace Collection, has been appointed Artistic Director of the Brass Faculty from September 1992. John already has a fine reputation as an orchestral performer, soloist, author and teacher. The Wallace Collection, which he founded in 1986, has succeeded in making brass ensemble music of all types a popular concert event.

As well as his work with the Wallace Collection and his post as principal trumpet with The Philharmonia, solo performances over the next few months will include concertos with the Hanover Band (Hummel Concerto), the Premiere Ensemble, conductor Mark Wigglesworth (Muldowney Concerto); the BBC Welsh Symphony Orchestra (Shostakovich Concerto for Piano and Trumpet, with Dmitri Alexeev); the London Sinfonietta (Saxton Concerto).

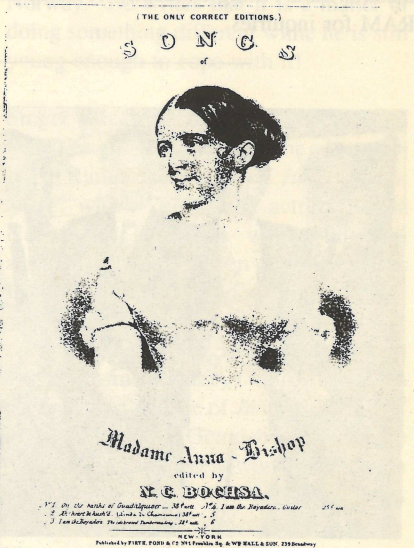
The Librarian would be grateful to receive copies of old Prospectuses from the 1960s. Kindly contact Joan Slater.



Howard Blake



John Wallace



Anna Bishop, one of the Academy's first students (enrolled 1822), from a sheet music cover dated 1832

Money Matters

What have FTSE, GNP, RPI and Dow Jones to do with the Academy? Is the language of economists replacing that of musicians? Not so, according to Managing Director Patrick Maddams, who has a foot in both camps having trained as an economist and is, in his own words, a mediocre pianist.

Patrick's business skills are being put to good use as a member of the panel that determines the Academy's investment strategy, the income from which provides £200,000 of scholarships and bursaries annually. The Academy holds a wide range of shares in such companies as ICI, Bass, British Petroleum, Cadbury-Schweppes and Glaxo. 'We follow their futures quite closely', he says, 'and are quite prepared to switch out of an unglamorous stock into another company whose prospects seem brighter'.

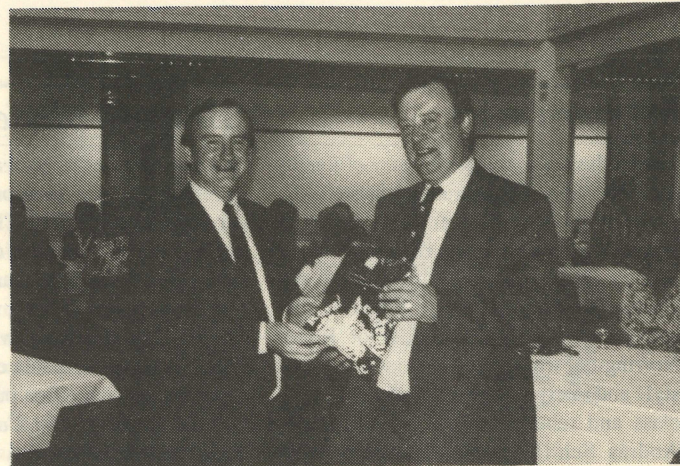
The panel is chaired by Michael Hoare, a member of the Governing Body since 1984, while the fund itself has recently been given the seal of approval by postgraduate singer, Philip Harradine, who formerly worked in the City for the merchant bank, Barings.

New Joint Vocal Faculty of the London Royal Schools of Music

Features of the important new Joint Vocal Faculty set up by the Royal Academy of Music and the Royal College of Music, which begins this semester, will include a course length of six years and 90 minutes individual plus 30 minute coaching periods. Robert Tear has been appointed as artistic adviser, Margaret Cable and Mark Wildman are joint heads of vocal studies, James Lockhart is director of opera, Michael Rosewell is deputy director of opera and Mary Hammond has been appointed professor of musical theatre. Sara Pilling is faculty coordinator, and is based at the RAM for inquiries.



Taken at the last Viola Festival, organised by John White (see next Newsletter for details of the next one planned for February). Geoffrey Winters, composers Nigel Clarke and Paul Patterson, John White and composer Roger Steptoe.



The Rt Hon Kenneth Clarke QC MP, Education Secretary, presented with a RAM T-shirt at the North Derbyshire Health Authority Child Health Trust Bounce Appeal



Leonard Hancock, Director of Opera 1991-2, and his wife Catherine, receive Dame Eva's portrait on behalf of the Academy from artist Pauline Clark

Reminiscence

Written c. 1950 by Mrs Erica East (née Stevenson), who studied at the RAM from 1912-1915 and was the mother of Ruth East and aunt of Christopher Regan. Ruth has contributed this piece.

Listening to Mary Hamlin's talk on singing at 2LO in 1928 has reminded me of my own experience in, I think, 1923, when I was asked to play viola at a concert in the Cardiff studio with the Welsh orchestra. Far from being cold and draughty as she told us it apparently was in the basement at Savoy Hill, it was stiflingly hot, full of tobacco smoke, every crack and cranny being covered with felt; in fact, I seem to remember the window was boarded up; floor, walls and probably ceiling too covered with felt. Into this studio, which was really the front bedroom of an ordinary house, a symphony orchestra was cajoled, stuffed and squeezed, the conductor perched perilously on a small dais in the corner. There was also an upright piano (on which stood the microphone), a pianist, a singer, a set of tubular bells and of course, the announcer. There were no chimes from Big Ben in those days, at least not in Cardiff, so the announcer struck them out on the bells.

We then played, under these difficult conditions, a light classical programme, during which I never drew a full bow, as I was tightly wedged in a corner of the room. One item we gave was an exhilarating new work by a young composer. 'I don't know who this young man is...', the conductor remarked. It was called *Impressions of a Windy Day*, by Malcolm Sargent.

BUSH TELEGRAPH

Geoffrey Alvarez (1984) has been commissioned to write an opera for the Royal Opera House as part of the *Garden Venture* series

Penny Adie (née Langrish, 1972) has been living in the Sultanate of Oman since 1984. During the last five years she has been the driving force of Young Musicians in Concert, a series of dinner/concerts giving young talented artists the opportunity to travel abroad - Lynne Davies, Scott Mitchell, Jennifer Stinton and Jonathan Papp have all enjoyed the opportunity of touring Bahrain, Abu Dhabi, Dubai and Muscat. Penny has also presented two opera 'pops' concerts with Claire Daniels, Jean Ribby and Kathryn Harries, plus others; a concert with Philip Fowke and Julian Lloyd Webber, Gilbert and Sullivan with Richard Suart and members of the D'Oyly Carte and, most recently, the winners of the 1992 *Young Musician of the Year* gave a stunning recital in the Oman Auditorium. Next on the list is Richard Baker's *Grand Tour to Melody* and, if that isn't enough, she is expanding her tours in the direction of East Africa. By the way, she is still singing, is happily married, has three daughters and is setting up an arts/holiday cottage complex on the top of Exmoor when she isn't in the Gulf!

Israeli guitarist Eitan Alush (1970) writes that he is teaching guitar, mandoline and recorder and has sung for many years until recently in an acapella choir, as well as conducting choirs and working with recorder groups.

Soprano Kristine Anderson (1976) visited from Toronto, Canada, where she recently understudied the role of Christine in the Canadian tour of *Phantom of the Opera*.

Marion Johnston Armstrong, who was born in 1899 and who attended the RAM from 1919-22, is living in Scotland. She studied with both Dora and Tobias Matthay. During the war she played for schools and from 1945-85 was active in performing for music clubs and village functions. On her 90th birthday she gave a short recital. Daughter Kay (Kathleen) Gordon (née Armstrong) attended the RAM from 1952-55. Kay, a retired singer and teacher, has recently moved to King's Lynn.

Filmharmonia '92 was the title of a concert at the Barbican featuring a spectacular evening of symphonic music from the silver screen - including music from films such as *The Addams Family*, *Dances with Wolves*, *Lawrence of Arabia*, *Star Trek*, and *Far from the Madding Crowd*, with music by composers such as John Barry,

Maurice Jarre, Ralph Vaughan Williams, and Richard Rodney Bennett (1956), hosted by John Dunn, devised by Silva Screen Records and conducted by Kenneth Alwyn (1951).

The Ambache Chamber Orchestra (Diana Ambache, 1961) gave a concert entitled *Haydn in England* at St John's Smith Square on 4th June 1992. The orchestra has made seven recordings of Mozart concertos and chamber music.

Christopher Axworthy (1972) visited the RAM during a trip to London from his base in Rome, where he is the director of concert programmes at Teatro Ghione, which has a programme similar to London's Wigmore Hall. Recent artists have included Fou Ts'ong, Vlado Perlemuter, Ruggero Ricci and Rosalyn Tureck, in the theatre's Master Concert Series.

Pianist Sara Babad (now Richards, 1973), is teaching privately in Leeds and performing as a partner in the Kreisler Duo, as well as being a member of the Leeds Piano Duo. She also plays as a solo recitalist.

Ellen Banning (1962) - does anyone know her whereabouts for someone inquiring after her?



Penny Adie

Organist and pianist Richard Beckford (1987), who hails from Jamaica, has been working since 1991 on a doctorate concerning organ performance at Louisiana State University in the USA.

With the help of generous scholarships, Rachel Beckles Willson (1989) spent the summer of 1992 at various music festivals including the piano masterclasses of György Sebök at the Banff Centre for the Arts in Canada, and Leon Fleischer's masterclasses in Lucerne, Switzerland. The

highlight of the summer was the Bartók Festival in Szombathely, Hungary, under the direction of Zoltán Kocsis. Rachel is presently studying piano and chamber music at the Franz Liszt Academy in Budapest with pianist Ferenc Rados and composer György Kurtág, and will be performing several of Kurtág's solo and chamber works in concerts at the Concert Hall of the University of Glasgow in March 1993. She will also be performing other works in the same series.

Haroutune Bedelian (1963, 1966) has received his tenure as professor of violin at the University of California (Irvine). For the academic year 1992-3, he has been invited to teach at Butler University in Indianapolis, Indiana, to develop the violin department. During a tour of the United States last year he performed at the Alice Tully Hall in New York and the Kennedy Center in Washington, DC, and in June of this year was invited by the Government of Cyprus to perform a recital which was broadcast live in Nicosia. This coming year he will be performing the Beethoven Triple Concerto with pianist Panayis Lyras and cellist William Grub at Butler University, and also giving five performances of a piece written for him for solo violin by Zelman Bokser of the University of California. Haroutune is also teaching at the Summer Academy at Indiana University, Bloomington.

Violinist Philip Bentley (1976) is a member of the Orchestra of the English National Opera.

Jeremy Blandford's (1965) sabbatical leave in Norway came to an end last November and he has decided to stay living and working in the Arctic, north of Norway. He writes that it is a matter of doing something different while he is still young enough to cope with it!

Singer Elizabeth Brice (1978) has been touring with a leading role in the adaptation of the Ruth Rendell novel *A Judgement in Stone*, which also stars actress Sheila Hancock. The work was composed, arranged and written by Nicholas Bloomfield (1983) and members of the small ensemble included double-bass player Andrew Cruickshank (1986) and violinist Anna Hemery (1984). Elizabeth covered the title role of *Jenufa* and that of Mimi (*Bohème*) at Glyndebourne over the autumn and has been working between opera and music theatre, as well as continuing to teach singing.

Michael Bulman (1973), who for the past year has appeared in the West End playing the role of Monsieur André in Andrew

Lloyd Webber's *Phantom of the Opera*, has recently been performing in a show entitled *The Great Musicals* at the Royal Hippodrome in Eastbourne. Michael made his debut with the English Music Theatre Company playing various roles including Oberon in Purcell's *Fairy Queen* at the Aldeburgh Festival, and at the Florence Maggio Musicale, followed by a year with the Royal Shakespeare Company playing Amiens in Trevor Nunn's production of *As You Like It* in Stratford and London. He also sang in Britten's *Death in Venice* at Covent Garden, as well as many other opera productions in the UK. Performances in West End musicals have also included roles in Sondheim's *Sweeney Todd* in Drury Lane and *A Little Night Music* at the Piccadilly Theatre.

Martin Burgess (violinist, 1990) writes that **The Emperor String Quartet** (formerly **Artaria Quartet** - **Martin** and **Clare Hayes** (violins), **Fiona Bonds** (viola) and **William Schofield** (cello)) have just completed two years' study with the Amadeus Quartet at the RAM with help from the Leverhulme Trust. It has been an exciting time for them and it has also include a period of study and concerts in Hungary at the Liszt Academy, Budapest, where they were coached by the Bartók Quartet and the composer György Kurtág. His understanding and love of music inspired them to include his first quartet in a concert they gave at the Purcell Room in March 1992, as part of the Park Lane Group's 'String Quartet Plus...' series, where they also gave the first London performance of a work by John McCabe and played Brahms' Viola Quintet in G Op 111 with viola player Esther Geldard (1992). Of their performance, Christopher Grier, in the London Evening Standard, wrote: 'theirs was a testing programme put across with technical polish, a tonal allure and an accuracy of pitch of exceptional standard ... their account of Bartók's and Kurtág's first quartets sounded, in their totally different ways, so idiomatic, so assured'. In the autumn the quartet has been chosen by the British Council to represent the UK in *Concerti per L'Europa* 1992 for RAI Television, Italy, which will also include satellite television broadcasts.

The Gould Piano Trio (**Lucy Gould** (violin), **Martin Storey** (cello) and **Gretel Dowdeswell** (piano), winners of the first Tunnell Trust Award and the Melbourne International String Quartet Competition, have also been selected for support by The Young Concert Artists' Trust (YCAT).

Horn player **Nigel Carter** (1988) has been appointed principal horn with the Orquesta

de la Balears (the Majorca Philharmonic).

Pianist **Graham Caskie**, a Meaker Fellow at the Academy during the past academic year, will record (for Metier) his first CD in January, to include Tippett's sonata No 3, **Paul Patterson's Tunnel of Time** and John McCabe's *Liszt Fantasy*.

Some time ago **Harold Clark** (1950), who has been writing his memoirs, offered the use of the following material to anyone who may be interested: several out-of-print piano works of York Bowen, plus a small collection of pieces for one hand alone, by various composers. Inquiries to Harold through Janet Snowman at the RAM.



The Emperor String Quartet
Martin Burgess and Clare Hayes
(violins), *Fiona Bonds* (viola), *William Schofield* (cello)

Nigel Clarke (1987) will become assistant director of music to the Canford Summer School of Music from 1993.

Television presenter, recitalist and accompanist **Jonathan Cohen** (1967), who became well-known to children through television programmes like *Playschool* and *PlayAway*, has also composed theme tunes, title songs and incidental music for many television plays and programmes. Jonathan has been taking part in Channel Four's TV music quiz, *The Music Game*, with presenter Tony Slattery. Also on the panel were violinists **Cathy Thompson** (1984) and **Christopher Warren-Green** (1975) and singer **Rosie Ashe** (1974).

Although she won her gold medal as a pianist, **Patricia Cooper** (1951) has since devoted herself largely to the harpsichord. For the last 17 years she has been harpsichordist of the Munich

Philharmonic's Baroque Ensemble and was particularly pleased to be part of the series of concerts inaugurating Munich's new 2400-seat concert hall. Despite extensive concertising in Germany, Austria, Canada and Switzerland (her New Year's concert in one of Munich's most beautiful Baroque churches has become a tradition for Munich's music lovers), she still finds time to pass on some of what she learned at the RAM to her German students.

Fiona Canfield (1986) is a member of the chorus of the English National Opera. In the past season she has understudied the inn-keeper's daughter in the ENO's production of *Königskinder* and the first nursemaid in *Street Scene*.

Alan Chisholm (1970) visited the RAM from Auckland, where he is sub-principal cello with the New Zealand Chamber Orchestra and principal cello with the New Zealand Chamber Orchestra. He is a former member of the BBC Symphony Orchestra (1970-4) and used also to freelance with the London Philharmonic and Royal Philharmonic Orchestras.

Tenor **Nigel Cliffe** (1984) wrote from Amsterdam in March, where he was rehearsing the world premiere of Schnittke's opera *Life with an Idiot* which was conducted by Mstislav Rostropovitch last April. Nigel made an unexpected debut for the Netherlands Opera in February when he stood in at four hours' notice to sing the small role of 'die stimme der Waechter die Stadt' in Harry Kupfer's new production of the Strauss opera, *Die Frau ohne Schatten*, conducted by Harmut Haenchen. Nigel continues his work in the UK with recitals supported by the Countess of Munster Trust and many oratorio performances, and also freelances with the Groot Omroepkoor in Hilversum and the Nederlands Kammerkoor in Amsterdam.

Cellist **Caroline Dale** (1983) and pianist **Eleanor Alberga** (1975) performed the soundtrack for the film *Truly, Madly, Deeply*, which starred Alan Rickman and Juliet Stevenson; Academy professor and alumnus **Mary Nash** (1950) played Simon Callow's piano-playing mother in the Merchant Ivory film *Howard's End*. Mary was also chorus master for the Opera International performances of *Aida* in the Birmingham NIA and is to be assistant chorus master in the forthcoming performances in London and on tour of Classical Productions' *Carmen*. Pianist **Martin Jones** (1965) was also heard on the sound-track of *Howard's End*.

An astonishing number of alumni who are

members of the London Symphony Orchestra played at the Barbican for two performances of Bernstein's *On the Town*, conducted by Michael Tilson Thomas and recorded by Deutsche Grammophon. These included violinists **Nigel Broadbent** (sub-principal, 1973), **Elizabeth Greaves** (1987), **Claire Parfitt** (1982), **Cyril Reuben** (1950), **Norman Clarke** (1963) and **David Goodall** (1962); violas **Paul Silverthorne** (principal, 1972) and **Karen Whitehead** (1988); cellists **Douglas Cummings** (principal, 1965), **Rod McGrath** (co-principal, 1974), **Mary Bergin** (1987), **Nicholas Cooper** (1983) and **Nicholas Gethin** (1976); double bass **Nicholas Worters** (sub-principal, 1971) oboes **Kieron Moore** (1985) and **John Lawley** (1967) - joint principals; horn **Richard Clews** (1988); trumpet **Nigel Gomm** (1982), and harp, **Osian Ellis** (principal, 1948). Members of London Voices included **Rosemary Ashe** (1974), **Gemma Carruthers** (1988) and **Lindsay Benson** (1971). The stars of this stunning production included Tyne Daly, Samuel Ramey, Thomas Hampson, Frederica von Stade, Cleo Laine and the writers of the show, Betty Comden and Adolph Green.

Cellist **Christine Clutton** (1971) is a freelance who is also performing with and is a member of New Camerata, with ex-RAM colleagues.

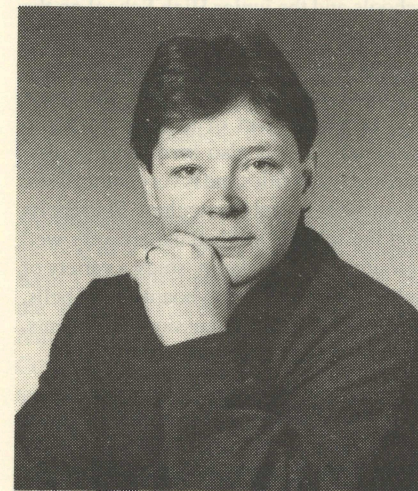
Eleanor Conn (now Mrs **Ahmad**, 1950) is active in music-making in Malaysia and travels extensively with her husband who is a businessman.

Guy Crennitz (1970) is living in Penang, and is also an Associated Board Examiner.

Chris Davies (1985) writes 'Many thanks for the RAM Newsletter - disappointing to see that the football team are not winning all their matches by at least ten goals - "fings ain't wot they used to be...!". Gone are the days of **Gary 'Lineker' Sanderson** (1983), **Mark 'Giraffe' Newport** (1982), **Graeme 'Oh look, there go some of those nice Parks Policemen' Danby** (1984) and yours truly, '**Chopper Davies**... (Note - where are they now? Any ideas? - Ed)

Rupert D'Cruze (1988) has won the second major prize in the Hungarian TV Seventh International Conductors' Competition, which followed his winning the Nippon Conductors' Association Prize at the Ninth Tokyo International Conducting Competition (mentioned in the last Newsletter), and in 1987 the Philharmonia Conducting Prize in London. From 1993 he has been appointed artistic director of Huddersfield Philharmonic

Society, and future engagements include debuts with both the North Hungarian Symphony Orchestra and the Szeged Symphony Orchestra. He has given recent performances with the Tokyo Philharmonic, the Shinsei Nihon Symphony Orchestra, the Budapest Concert Orchestra, Vienna Pro Arte Orchestra and the JONOV Orchestra of Holland.



Nigel Cliffe

Conductor of Lontano, **Odaline de la Martinez** (1976) has launched a new recording label which will focus on twentieth-century repertoire. The first disc features the works of British women composers, Dame Elizabeth Maconchy, her daughter Nicola Le Fanu, **Lindsay Cooper** (1970) and Erollyn Wallen. Lontano is distributed in the UK by New Note.

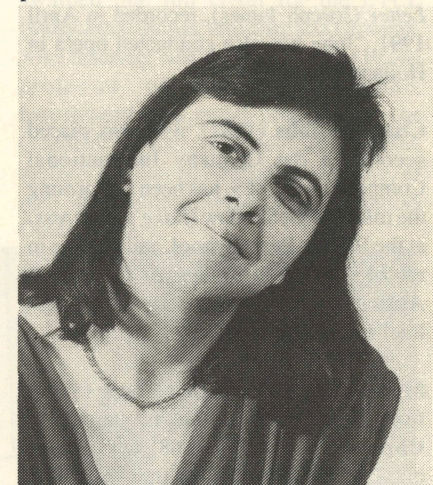
Pianist **Rohan De Silva** (1980) has been appointed to the Piano Faculty of the Juilliard School in New York. He has performed as a chamber musician and soloist in major arts centres and festivals both in his native Sri Lanka and throughout the world, and has become a favourite collaborative artist of the new generation of young virtuosos, including Joshua Bell, Anne Akiko Meyers, Gil Shaham, Kyoko Takezawa, Vadim Repin and Midori, with whom he recently appeared on the *Tonight Show* in the USA. In 1990 he was awarded a special prize as Best Accompanist at the Ninth International Tchaikovsky Competition in Moscow, and this recognition was quickly confirmed by Itzhak Perlman and Cho-Liang Lin, both of whom engaged him for the 1990-1 season. He has recorded for Deutsche Grammophon, CBS/Sony Classical and Collins Classics in London. Rohan, who has also, completed two recordings with Itzak Perlmann (BMG/RCA), was awarded Rohan sends special regards to Hamish Milne and John Streets.

Henry and Francesca Doughty (née **Collingwood**) left in 1952. Henry retired from the post of Director of Music at Truro School in 1988 and as assistant organist at Truro Cathedral. He is now Chairman of the Cornwall Music Festival. Francesca sings in two choirs, plays locally and is teaching clarinet part-time.

Janet Digney (née **Taylor**, 1981), is a violinist with the Royal Scottish Orchestra.

The 'Taffia' - soprano **Bethan Dudley** (who has recently married), bass **Neal Davies** and contralto **Hilary Summers** (all 1989) - were three of the 12 students from around the world who took part in the Steanes Institute for Young Singers summer school, part of the Ravinia Festival in Chicago, whose chairman is **David Owen Norris** (1972). The summer school provides coaching exclusively in lieder and oratorio, from singers such as Edith Mathis. Hilary Summers gave a concert in May at the Purcell Room as part of the Park Lane Group Young Artist Series, with **Gareth Hancock** (piano), and Neal continues to sing with Coburg Opera. He will sing his first role for the Welsh National Opera next season.

The Evesham Library was one of the latest venues for a touring exhibition of the beautiful watercolour paintings of professor of violin and leader of the Alberni Quartet, **Howard Davis** (1963). Howard's paintings are also available on large postcards.



Odaline de la Martinez

Glyn Evans (1964) is senior lecturer in music at Chester college of Higher Education. He has given many violin recitals in the area.

Congratulations to conductor/composer **Vicent Egea** (1991), who has been appointed assistant conductor of the National Orchestra of Spain. Vicent spent the past year at the Manhattan School of

Music where his work *Percufonies* was premiered during the school's 8th Festival of 20th century music. He also conducted another concert in the series, given by the Manhattan Contemporary Ensemble.

Richard Farnes (1990), musical director of Equinox, has been offered a place on the repetiteurs' course at the National Opera Studio, as has **Philip Sunderland** (1992). Richard has been working as a repetiteur with Glyndebourne Touring Opera, floating between *Figaro*, *Rake's Progress* and *Katya Kabanova*. He was also cover-conductor for *Katya*.

Visitors from Vancouver, Canada, over the summer included **Judith Fraser** (1958) who is teaching cello at the Vancouver Academy of Music and is also the orchestral manager for the Vancouver Opera and **Ronald Milne** (1956), who is a member of the Vancouver Symphony Orchestra.

Conductor **John Gibbons** (1988) is a freelance conductor, pianist and organist. In 1991 he was musical director for the Dublin Theatre Company production of *Hansel and Gretel*, and he also worked with Opera Northern Ireland. In 1992 he conducted *Hansel and Gretel* with Welsh National Opera, and he also works as a repetiteur with Glyndebourne, Opera 80, the Royal Opera House and the English National Opera. He was the project coordinator for the Philharmonia's recording of *Sketches from the Scarlet Letter* (Joseph James), recorded in April 1991. John has also conducted opera in Holland Park.

Charles Gibbs (1987), who was placed second in the Grimsby International Competition in 1989, has been performing the role of Nick Shadow (*Rake's Progress*) at the Britten-Pears School, and he sang in recent production of *Beggar's Opera* at Aldeburgh. He is also a lay vicar at St Paul's Cathedral.

More news from **Alan Griggs** (1967) from South Africa. Alan is married to **Christine** (née Bailey, 1968), who studied oboe at the RAM, and they are both teaching at Hudson Park High School in East London, South Africa, an interesting multi-racial school of some 880 pupils with Indian and Xhosa pupils participating in the music programme. Christine teaches subject music to younger high school students, and Alan is in charge of the extra-curricular music and band programme, having been for 17 years principal bass trombonist with the Cape Performing Arts Board Orchestra in Cape Town. Alan and Christine are delighted

that their daughter Rachel, who is 13, has been accepted for this year's National Youth Orchestra course in Bloemfontein.

Christine Guy (née Gollop, 1962) moved around with her husband who was in the RAF, before eventually settling in Shetland in 1979. She taught in many primary, secondary and tertiary establishments and is now teaching music in two primary schools and the junior High School on the island of Yell. She has a group of handbell ringers who have performed in Norway, Shetland and Scotland; a play she wrote was produced, part of it heard on Radio Scotland. She is also involved in cross-curricular activities and is very enthusiastic about the National Curriculum. She reports that the schools in Shetland are very well resourced, so her classes study a variety of subjects, including keyboard, hand-bells, tuned and untuned percussion instruments, creative music, computers and singing.

Micaela Haslam (1987) is a member of the Swingle Singers and continues to sing some oratorio, through Concert Directory International. She is happily married to a mountaineer, Martin Ford.

James Houghton (1981) is currently director of music at Dunchurch-Winton Hall Preparatory School, near Rugby. He was formerly director of Music at Tónlistarskóli, Flateyrarhrepps, Iceland, from 1981-88.

Robert Head (1976) has been appointed deputy leader of the City of Birmingham Symphony Orchestra (conductor **Simon Rattle**, 1974). Robert is a former member of the Royal Philharmonic Orchestra and former principal second violin of the Philharmonia. He is also a member of the Academy of St Martin-in-the-Fields Chamber Ensemble.

Soprano **Denise Hector** (1989) was pictured warming up for a performance of Mozart's *The Magic Flute* in an article about Glyndebourne in the *Independent Magazine* in April.

Violinist **Stephanie Heichelheim** (1980) is living in Brussels with her husband and two small children, and performing with period instrument groups including The Sixteen, with whom she recently toured Spain.

Dr Brian Hill studied at the Academy in 1937-38 before beginning his medical degree in 1939. He would be delighted to meet some of his contemporaries and would like to get together at a RAM event next term.

Conductor **Richard Hickox** (1967) has made over 120 recordings and has recently signed an exclusive recording contract with Chandos for an initial period of three years from September 1992, and for a minimum of nine releases each year, covering orchestral and choral music. In 1985 the London Symphony Orchestra created him their first-ever Associate Conductor. After his long association with the Bournemouth Symphony he has now been appointed their Principal Guest Conductor, and as a guest conductor he regularly works with the Oslo Philharmonic Orchestra, Netherlands Chamber Orchestra, Australian Chamber Orchestra and others. Richard will conduct the Academy's Sinfonia on 20th November (see *Diary of Events*).

Rachel Howgego (née Burbridge, 1982) studied abroad after the Academy and then trained as a music therapist at the Roehampton Institute, after which she established a music therapy post at St Cadoc's Hospital near Newport. In 1986 she became a full-time cello teacher at Cheltenham Ladies' College for four years whilst also giving regular solo performances; in 1989 she was invited to perform the Elgar Concerto in Gloucester Cathedral as part of the Cathedral's 900th Anniversary celebrations. Rachel is currently working as a freelance cellist, doing concerto and recital work, with a small amount of teaching.

Margaret Hubicki (née Mullins, 1937) read a paper outlining the Associated Board's provision for dyslexic candidates at the British Dyslexia Association's conference on music and dyslexia. Margaret notes that the Associated Board has stressed the importance of attaching a letter to the candidate's entry form, supported by a certificate from an educational psychologist or teacher holding the appropriate qualifications, well in advance of any exam, so that extra time can be planned and the examiner alerted to special requirements. The Associated Board intends that new provisions for dyslexic candidates will be printed in the 1993 Examinations Information Booklet. Mrs Violet Brand, whose husband, **Geoffrey Brand** (1950), attended the Academy between 1947-50, chaired one of the sessions, and **Peter Uppard** (1969) demonstrated some splendid teaching material which he uses at King's Choir School where he teaches.

Organist **Carys Hughes** (1972) has released a new CD on the Sain label, which was recorded at the Brangwyn Hall in Swansea and includes music by composers such as Mozart, Mendelssohn and Saint-

Saens. Carys is presently working as a freelance musician and is in great demand as a soloist and accompanist. She is also a recitalist and has recorded for television and radio all over the UK.

Ian Hughes (1979), who studied piano, percussion, composition and conducting at the RAM, worked for two years with many of the country's top orchestras as a freelance timpanist and percussionist, also studying the technique of conducting music to film with Marcus Dods. In 1980 he conducted the London premiere of Stephen Sondheim's *Sweeney Todd*, which went on to win the Olivier Award for best musical of its year. He was instrumental in setting up the Young Persons Concert Foundation, and became its first orchestral director. Over the last few years Ian has conducted the Philharmonia and the National Philharmonic, the BBC Concert and the Young Musicians' Symphony Orchestras, as well as composing extensively for both television and the concert platform. This year Ian was winner of the Music for Milton Keynes competition and he was a finalist in the Donatella Flick Conducting Competition. Other projects in hand include researching the life of the conductor Hans von Bulow with Lady Solti for a drama documentary to mark the centenary of his death in 1994, composing a cello concerto for Julian Lloyd Webber and co-producing and composing the music for a new animation film called *The Mousehole Cat*, destined to be screened in Britain in December 1993. In 1990 Ian won the Peter Knight Arrangers' Award and has just finished orchestrating two episodes of a new series for Lucas Films about the boyhood adventures of Indiana Jones.

Brazilian pianist **Clélia Iruzun** (1988), violinist **Nadia Myerscough** (1987) and cellist Peter Adams are members of the Rogeri Trio. They have recently given performances at Leighton House, the Nailsworth Festival and St James's Piccadilly. Clélia has made a debut recording with Meridian Records featuring piano cycles by Villa-Lobos, and Nadia made her concerto debut at the South Bank with David Josefowitz conducting the London Soloists' Chamber Orchestra.

Elli Jaffe (1978) writes from Jerusalem, where he is the artistic director of the Fondation France-Israel, for the encouragement of Jewish liturgical music. He has also conducted the Israel Philharmonic, the Czechoslovakian Philharmonic and other orchestras in Europe and Israel, and in September was invited to conduct the Prague Symphony Orchestra in a programme which included

Mahler's 2nd Symphony - a work he conducted as his final concert at the Academy.

Delyth John (1987), who was formerly with the Welsh National Opera, is a member of the viola section of the English National Opera.

Pianist **Martin Jones** (1965), whose widely acclaimed first complete piano cycle of Percy Grainger's music has been released on Nimbus Records, devised the Percy Grainger Festival as part of the reopening celebrations of the Blackheath Concert Hall.

Shaking the Heavens - A Life in Reverse is the title of a film about composer **Minna Keal** (née Nirenstein, 1929), shown in the 40 Minutes slot on BBC Two. Also featured were interviews with Justin Connolly, who teaches Minna and also teaches at the Academy, and Odaline de la Martinez, whose group Lontano specially recorded the fifth movement of Minna's *Wind Quintet* for the occasion.

Trombonist **John Kenny** (1978), who is based in Scotland, is an international soloist specialising in avant-garde music for electronics and trombone. In 1991 he performed **Edward McGuire's** (1970) new trombone concerto at the festival of Aix en Provence, and John has his own theatre company which works in three languages all over Europe. In 1992 they toured Japan.

It was delightful to hear from Australia from violinist **Beryl Kimber** (1950), who is associate professor at the University of Adelaide. During her time at the Academy, Beryl won every prize for violin and chamber music, and had partnerships with Gerald Moore, Jean Anderson, Geoffrey

Parsons and Clemens Leske (her husband) as well as an eminent solo career. Beryl was invited to be a member on the jury of the Tchaikovsky International Competition. In 1991 she was the recipient of The Sir Bernard Heinze Memorial Award for outstanding contribution to music in Australia. Her former pupils have positions in orchestras all over the world. Her son, Clemens Leske junior, is a pianist and winner of the 1990 Australian Young Performers Award (ABC). He is currently studying at the Juilliard School in New York.

Congratulations to **James Kirby** (1987) on winning the City of Marsala International Piano Competition.

Soprano **Gillian Knight** (1959) will sing the title role in the British premiere of Roberto Gerhard's *The Duenna* for Opera North in the forthcoming season with the company, and will also sing in the Royal Opera House productions of *Die Frau ohne Schatten* and *Eugene Onegin*. **Anne Mason** (1977) will sing the role of Suzuki in the Royal Opera House's production of *Madama Butterfly* and that of Emilia in Verdi's *Otello* in the forthcoming season.

Cellist **Agnes Kory** (1969), who is doing postgraduate work in historical musicology at King's College London, was a tutor on the intensive holiday course given by the Bela Bartok Centre for Musicianship in Worcester. Participation in the course awarded one full credit for the LTCL (music education) Certificate and Diploma. Also teaching was **David Roblou** (1974), professor of keyboard continuo, harpsichord and vocal coaching at the Guildhall School of Music and Drama, musical director of Midsummer Opera, as well as founder-director of the English Opera Society.



Bassoonists Galore! A party to celebrate the 80th birthday of former professor of bassoon, Gwydion Brooke, was given by former pupils at the Academy in April, organised by Joanna Graham (1965) and Lesley Wilson (1962)

After directing the Three Tenors Concert for television live from Cariculla in Rome last year, **Brian Large** (1960) did the same thing with the wonderful live production of *Tosca* shown on television to an estimated billion people worldwide, performed at the sites of Puccini's masterpiece and at the times of day the story was said to have taken place.

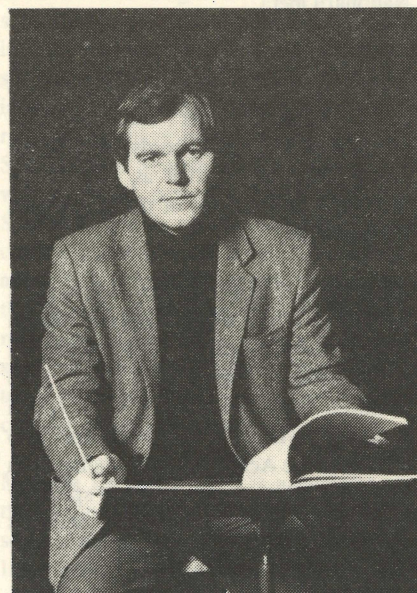
Conductor **David Lawrence** (1991) recently attended the Bangalore School of Music, in India and the East/West Music and Dance Encounter. This summer he taught at summer schools in Colombia and trips in preparation include visits to Zimbabwe, Mauritius (teaching) and New Zealand (conducting). He was also busy with two summer schools in England, where he runs courses for choirs and choral conductors, and has been asked to be the conducting coach for the annual conference of the British Association of Symphonic Wind Bands and Brass Ensembles.

A welcome visitor to the Academy was **Linda Loke** (1989), who is living in Ipoh, Perak, Malaysia. Linda is teaching both trainee teachers and beginners from as young as three. She also teaches composition and prepares her students for performances in Ipoh.

Napier Polytechnic in Edinburgh was the site of the 1992 Summer School for Piano Teachers directed by **Margaret Murray McLeod** (1960) during August.

Stephen McNeff (1973) seems to remember spending a lot of time at the RAM in the old Opera Theatre up to his neck in paint and up ladders hanging lights. After leaving the RAM, he became composer with the Avon Touring Theatre Company in Bristol, later going to the Northcott Theatre in Exeter as Music Director, where he was also co-founder of the South West Music Theatre. He then spent two years at Contact Theatre at the University of Manchester, where he was Music Director, before being invited to Canada for the beginning of the Music Theatre Programme at the Banff Centre in Alberta, where he was appointed associate artistic director and composer-in-residence for the programme - and ended up staying four years in Banff. This gave him the opportunity to collaborate with many distinguished North American and other visiting artists. He was then appointed artistic director of Comus Music Theatre of Canada, in Toronto, where he continued composing music theatre works and also wrote for the Canadian Brass and Canadian Opera Company Ensemble. Stephen returned to Exeter in 1988 and has continued with his theatre work - last year

he completed *Aesop*, a major commission for the National Youth Music Theatre which won a Scotsman Fringe First Award at the Edinburgh Festival, and he has new orchestral work premiered at this year's East Cornwall Bach Festival and the Exeter Festival.



Stephen McNeff

Professor of singing Joy Mammen writes with new of some of her former students - **Jared Salmon** (1983) is a member of the extra-chorus of the Royal Opera House and will join the Bayreuth Chorus; **Geoffrey Dolton** (1982) has been singing with the Israel Opera, Opera Factory and in *Princess Ida* at the English National Opera; **Jean Rigby** (1981) has appeared at Buxton in the *Italiana in Algeri*; **Jane Highfield** (1978) is singing with the Monaco Opera; **Peter Bronder** (1984) with the English and Welsh National Operas; **Phillipa Daly** (1988) is in the Glyndebourne Chorus; **Gareth Roberts** (1970) in the extra chorus, Royal Opera House; **Chris Booth-Jones** (1972) in *Ariadne* and also other roles at the English National Opera; **Lesley Garrett** (1979) has been singing in *Xerxes* in Brazil; **Fiona Lamont** has small parts and is understudying roles with the Welsh National Opera; **Ann-Marie Hetherington** (1986) is singing principal roles with the Lubeck Opera; **Natania Hadda** (1986) is in the chorus of the Paris Opera, and **Nicholas Hills** (1987) is a freelance who has performed with Kent Opera, Glyndebourne, the Maggio Musicale in Florence, the Nederlands Opera, the Festival d'Aix en Provence and the Siena Festival.

From Edinburgh comes news of **Neil Mantle** (1970), who included the *Benedictus* by former RAM Principal Sir

Alexander Mackenzie in his Edinburgh and Glasgow Prom Concerts with the Royal Scottish Orchestra in May and June. The programmes also included works by Mozart, Holst and Elgar. Neil also conducted Mahler's Sixth Symphony with the Aberdeen University Orchestra in March and with the Scottish Sinfonia in Edinburgh in August.

Roberto Mendoza Y Gomez (1963) is the leader of the Quarteto de Madrid and professor of violin at the Madrid Conservatoire.

Janice Millington-Robertson (19) wrote to us from Barbados, where she is one of the country's most respected musicians. She has had a wonderful career as a piano and violin concert artist, jazz musician and music educator, spanning some 25 years, more than 20 of which have also been spent presiding over the music department of one of the island's oldest and most prestigious grammar schools, Harrison College. She is the Caribbean representative for the International Piano Teachers' Consultants and a member of the International Council for Traditional Music.

Douglas Mitchell (1990) has been appointed second clarinet with the Royal Philharmonic Orchestra.

Violinist **Stephen Morris** (1991) has left the Duke Quartet and has formed a chamber ensemble called Meridian with other ex-Academy performers, including cellist **Ivor McCready** (1985) and pianist **Carole Yu** (1990). Next year's engagements include performance at the Ryedale Festival and a visit to Hong Kong. Stephen has also been freelancing with orchestras including the London Chamber Orchestra, and next year will spend a period at the Hochschule der Saarlanders in Saarbrücken, studying violin with Valerij Klinov. He will also perform the Bruch Violin Concerto and Vivaldi's *Four Seasons* with the Southern Sinfonia at the Salisbury Festival, conducted by **Kevin Field** (1990).

Inci Ozdil (1988) has been appointed conductor of the Istanbul State Symphony Orchestra. In May, violinist **Isin Cakmakcioglu** (1991) appeared as soloist with the Georgian State Radio Orchestra in Istanbul, performing Sidika Ozdil's (1989) *Dimensions of the Clouds* for violin and orchestra, conducted by Inci. Isin, who is married to New Zealand cellist **Rachel Atkinson** (1991), gave the New Zealand premieres of a number of works including **Nigel Clarke's** (1987) Pacific Images, which won critical acclaim. They also gave a series of violin and cello

recitals in Malaysia, which were organised by **Yap Ling** (1990), who is artistic director of the Sibu Music Society.

Simon Over (1984, 1989) has been appointed Director of Music at St Margaret's Church, Westminster Abbey, where as a member of the Abbey music department he will be responsible for training and conducting the boy choristers, conducting the St Margaret's choir (SATB) and organising music for Sundays and the many special services that take place in the church. He will also be organising a series of lunch-time recitals at St Margaret's. In addition to church music, Simon enjoys a busy concert schedule as a chamber music pianist. Last year he made his BBC Radio Three debut in a live recital with Philip Dukes (viola) and he performs frequently at the major recital venues in London as well as further afield. He has recently begun working with the soprano Charlotte de Rothschild on a programme of songs composed by past generations of her family and their friends (including Liszt, Mendelssohn and Sullivan!). They gave a performance of the programme on 20th September at the Rothschild home in the south of France. Simon holds one of the Academy's Meaker Fellowships for the year 1992-3.

Congratulations to baritone **Mark Pancek** (1989) on reaching the finals of the Kathleen Ferrier Memorial Scholarship.

Gladys Parsons (née Aspy, 1955) was formerly head of music at the Maynard School in Exeter from 1964-89. She has been an Associated Board Examiner since 1978, and is also a freelance pianist and accompanist, as well as a teacher.

Pianist **Fali Pavri** (1989), who toured India with cellist Mstislav Rostropovich, has been asked to perform Beethoven's *Emperor* Concerto during a tour of India given by the London Philharmonic Orchestra conducted by Zubin Mehta early next year.

Composer **Paul Pellay** (1990) has been a graduate assistant for the past two years at Memphis State University (USA), where he has been studying for a doctorate (DMA) in composition. Last year he wrote a concertante for the Nash Ensemble which was performed at the South Bank as part of their twentieth-century series, and the Australian premiere will be given this summer at the University of Western Australia in Perth, under the direction of Roger Smalley.

Winner of the Royal Overseas League 40th Anniversary Music Competition, the

Gold Medal and First Prize, the Champagne Pommery Award, was clarinettist **Robert Plane** (1992); free bass accordionist **Neil Varley** (1991) was also a finalist, and was awarded the ROSL Special Award. **Sophia Rahman** (1992) won the accompanist's prize, and violinist **Carmine Lauri**, from Malta, (1992) shared the Overseas Trophy and Overseas Prize. Carmine was awarded the Ivor Walsworth Memorial Prize for a young string player of promise. Pianist **Gretel Dowdeswell** (1992), who also performs with the Gould Piano Trio, won the Liza Fuchsova Memorial Prize for a chamber music pianist.

Dafydd Wyn Phillips (1980) is the Deputy Secretary General of ALCS, the equivalent of the PRS for the written word.

Catherine (Kate) Reynolds (1961) studied piano and singing at the RAM. She initially taught before becoming a stage manager in theatre, then joined the John Lewis Partnership in 1968 where she works within the Social Secretary's Office.

Huw Rhys Evans (1986), who studied at the National Opera Studio in 1988-9 and won the Grimsby International Competition, has performed in many venues in Europe and elsewhere, including performances with the Flemish Opera Company in Antwerp and in oratorio with the Singapore Symphony Orchestra and Chorus. Huw, who represented Wales in the Belgian TV Opera and Bel Canto Competition in July 1990, has recently moved to Ribeauville, France.

A former student from the USA, **David Robertson** (1979), has been appointed musical director of the Ensemble Inter Contemporain (IRCAM), in the Centre Pompidou in Paris. David, who has also worked with Kyril Kondrashin and Rafael Kubelik, recently conducted the BBC Symphony Orchestra in a concert at the Festival Hall.

Paul Robertson (1973), leader of the Medici Quartet, has been appointed visiting professor in the Department of Education at Kingston University, with a special interest in psychiatry and music.

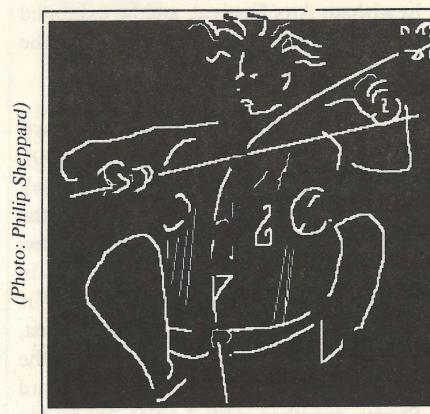
Betty Roe (1952) continues a busy career as composer, conductor, vocal coach, examiner and festival adjudicator. Early in 1992 her set of choral pieces, *Music's Empire*, had its first performance in a concert at St James's Church, Piccadilly, and in June there were performances at St George's School, Windsor, of a musical play written specially for the choir school. She has been commissioned to write a setting of Tennyson's *Tithonus* to mark

the poet's centenary celebrations. Among works of hers published recently by Thames/Novello are *Overtures* (saxophone and piano), *London Fantasies* (medium voice and double bass) and *Music's Empire* (three choral settings for SATB). Due for publication later this year are a collection of solo songs, three carols, and *Three Madam Songs* (soprano and double bass). Later this year there will be performances in London and elsewhere of her new chamber opera *A Flight of Pilgrims*, a companion piece to her earlier opera *Canterbury Morning*. Recently issued is a Pearl CD, *Hardy and Love*

Cellist **Roland Saggs** (1980) is currently studying conducting at the St Petersburg Conservatoire with the great teacher Mousin.

Singer **Annemarie Sand** (1985), who has recently married, sang in the British premiere of *Mario and the Magician* by Stephen Oliver, performed by the Almeida Opera (a collaboration between the Almeida Theatre and the Contemporary Opera Studio, English National Opera).

The Isle of Dogs Cello Ensemble has been formed by **Philip Sheppard** (also a member of the Parnassus Ensemble and Kreutzer Quartet). Repertoire includes well-known works by Tchaikovsky and Fauré, a Duke Ellington premiere and highly-charged 17th-century dance music from Monteverdi's *Orfeo*. The ensemble also performs a set of Bach canons and ricercars from the Musical Offering, juxtaposed against a specially-written suite by composer and jazz musician Barak Schmool, which turns the Bach inside out with a balance of skill and wit. Cellists (past and present students) include **Philip**, **Andrew Hines**, **Joely Koos** (1990), **Ali Strange**, **Sarah Barnes** and **Kate Gould**.



The Isle of Dogs Cello Consort logo, produced by Philip Sheppard on one of the Music Box computers

Andrew Smith, who left in 1976 having been a joint first-study clarinetist and pianist, has been head of woodwind for the London Borough of Havering since 1983. As well as teaching and administrative work, he also does recitals in schools, some conducting and section tutoring, lots of accompanying and has also been involved with 'A' Level and GCSE teaching and performance assessment. He has taught clarinet and piano at the Junior Academy for many years and has recently begun teaching saxophone also. Andrew also manages to find time for clarinet performance, especially chamber music.

Congratulations to pianist **Zoe Solomon** (1990) and cellist **Robert Max** (1987) on their engagement.

Richard Stoker (1962) was commissioned by Inter Artes to compose a work for soprano, baritone, flutes, clarinets, cello and harp. His *Chinese Canticle* Op 68 was premiered on the South Bank and a further performance in Cambridge followed. Stoker's *Sonatina for clarinet and piano* has been recorded on the Chandos label (CDCHAN 9079) by pianist Philip Jenkins (196). Stoker's autobiography *Open Window-Open Door* was published in 1986 by Recency Press (London & New York) and critic Michael Kennedy, writing in the *Daily Telegraph*, said 'It is a rare thing today to read a book by a man with an open receptive mind, not afraid to like as much of the arts as possible, not a narrow segment'. In 1969 Stoker helped Greek composer Mikis (*Zorba the Greek*) Theodorakis by arranging some smuggled songs from the prison at Oropos, Greece, where Mikis was held by the military junta, and he broadcast his message to the world and the smuggled song *Remember Us* on the BBC Radio Four *Today* programme. A month later, Theodorakis was released. Richard was recently one of the featured artists as part of the Fourth Lewisham Arts Festival, and he exhibited over 80 paintings and drawings over the month of June last year.

The **Tetra Guitar Quartet** (**Richard Storry** (1989), **Graham Roberts** (1990), **Steven Goss** (1987) and **Peter Howe**), following their successful concert at the Purcell Room and the launch of their new CD, appeared at the Henley Festival in July and as guest artists on the prestigious West Dean Summer School in August, which included open rehearsals with the Cuban composer Leo Brouwer. Richard Storry, together with Louise Jones (ex RNCM) has also formed a violin/guitar duo, which has appeared live on ITV's *Motormouth* and the Welsh programmes *Heno* and *Primetime*. Further appearances

and recordings are in preparation.

As a Matter of Patter - an hilarious evening of Gilbert and Sullivan, is the name of the programme given by **Richard Suart** (1977) and his wife, **Susan Cook** (1978). Richard, who has been hailed as the natural successor to the famous John Reed, features the roles of Ko-Ko, the Major-General, the Lord Chancellor (and his nightmare), John Wellington Wells etc. The show has been performed in Aberdeen, Cheltenham and the Blackheath Concert Halls and they will appear in November at the Wexford Festival with a possible tour of Muscat, also in November. Susan also teaches at Tonbridge School and privately.

News from the **Stephenson family**. **Eric Stephenson** (1952) recently retired from public musical and educational life and is living in a village in maritime Essex and enjoying practising the piano regularly and regaining former skills. He is currently organising an Arts Festival for Tillingham to involve local people and talent and to bring professional chamber and orchestral music to the community in 1993, but there will be several run-up events during this year. This, plus some private teaching and sailing the North Sea, provides for him and his wife, Marjorie, a busy new career.

William Stephenson (1984) has recorded Liszt's *Années de Pelerinage Suisse* (which has received excellent reviews) as part of an ongoing association with British Telecom. To date he has played in America, Spain, Italy, Brussels and the UK. During a recent tour of Northern Italy, he gave highly acclaimed recitals for the Carate Festival concert series and the Serate Musicali series in Milan, where he appeared alongside artists such as Lazar Berman, Martha Argerich and Emanuel Ax. Recently he has joined forces with the Yamaha Corporation in promoting the Clavinova, and has performed at various occasions including the Clavinova Festival, and the RAM launch of the CLP 760. In addition he sat on the jury for the 1992 Clavinova Competition, as well as on the jury of international competitions in Spain, Italy, and the 1993 Ettore Pozzoli Competition jury held in Milan.

Paula Stephenson (1982) has spent three years with the Orquestra do Porta after seven years in the first violin section of the CBSO, where she also established her own quartet.

Mark Stephenson (1980), who played with the cello section of the Philharmonia for eleven years, is now pursuing a full-time career as music director and principal conductor of London Musici, with CD

recordings and concerts. Mark made his conducting debut in October 1991 with the BBC Philharmonic, and he has also conducted the BBC Concert Orchestra, the Scottish Chamber Orchestra, and The Philharmonia for a Sony Classics recording sessions in March 1991 with soloist and composer **Howard Blake** (1960). He also has a three-year contract with Conifer records. The recording of Panufnik's Violin Concerto with London Musici under Mark Stephenson was written up by a well-known critic as 'the finest disc of modern music I have heard in recent years', and Mark's disc with London Musici of *Vivaldi Concertos* produced for Boots the Chemist has been equally well-received.

Composer **Bill Sweeney** (1973) writes from Glasgow where he has been involved with **John Kenny** (1978) on two interesting projects - a piece for baritone and chamber ensemble called *El Pueblo*, a setting of the poem by Pablo Neruda, which has been performed a number of times by the Paragon Ensemble in Scotland and now issued on CD (CDD 1031), lasting 28 minutes, and a starring role on trombone in a music theatre interpretation of Hugh MacDiarmid's epic poem *A Drunk Man Looks at the Thistle*. Bill says that 'my contemporaries at the RAM will know how difficult it was for me to empathise with this persona'. This production lasts around 90 minutes and was commissioned and produced by Mayfest in Glasgow, where he has been living for the past 15 years. There is also a concerto for tenor saxophone and orchestra, entitled *An Rathad Ur (The New Road in Gaelic)*, which was premiered by Tommy Smith and the BBC Scottish Symphony Orchestra on BBC Two. The sax part needs a real improviser to be effective, though most of it is fully written. Bill says that music, demo tapes and a full catalogue are available from the Scottish Music Information Centre.

Marcus Thompson (1962) taught music in secondary schools from 1963 to the present, and also has a few private piano pupils in the Purley area. He is currently teaching part-time in a local independent school, which he enjoys very much.

Tommy Thompson (1930s), who played with symphony and theatre orchestras and ran his own popular dance band, and who is on Musicians' Union Council (Jazz), has just recently closed his music shop in Luton. Tommy, who still plays the odd jazz gig on the violin, also performs on clarinet and sax.

From South Africa comes news of **Diana von Preuschen** (1962), who has been living

and teaching for three years in Johannesburg. Diana writes that her days are absolutely full with woodwind pupils and the training of four school orchestras.

Christopher Ventris (1988) made his English National Opera debut in *Ariadne auf Naxos* and is returning to the Leipzig Opera in September to sing the role of Steurmann in *The Flying Dutchman*. He will also sing the role of the Novice in Opera North's production of *Billy Budd* in the forthcoming season, and over the summer he sang the hotel porter in *Death in Venice* at Glyndebourne.

Joan Wake Cleveland (1930s) is organist and choirtrainer at St Andrew's Church, Muswell Hill.

Reviews in the national press for a concert given by pianist **Nicholas Walker** (1978) at St John's, Smith Square, were wonderful, ranging from 'Mr Walker is a gentle virtuoso never flailing the keyboard, his pedalling throughout immaculate, showing this remarkable pianist's flair for the lyrical and the late romantic' (*Evening Standard*), with equally ecstatic reviews in *The Times* and *The Guardian*. Nicholas made the first recording of a digital piano, with a work specially written for it by **Timothy Bowers**. He also teaches in the Junior Academy.

Horn player **Ann Warnes** (1972) writes - 'Despite working for the Inland Revenue, I also find time to do charity concerts with the flautist Leonard Paice (ex-RCM), the pianist **Steve Rowe** (first study oboe at the RAM, 1972), the pianist **Gabrielle Whitehorn** (1950). I also play with former Junior Exhibitioner Geoffrey Whitworth at the Hampstead Music Club.'

Stella Weylland-Jackson (1946) - does anyone know Stella's current address? Please contact Janet Snowman.

Organist **Carol Williams** (1986) has set up her own record label, called Melcot Music, on which she has recorded seven recordings commercially released, whose titles include *Carol Williams plays Love Songs, Mixtures* and *Hammond Today*. Carol specialises in electronic organs and, apart from her numerous recitals in cathedral and churches in this country and in Scandinavia, her love of light music and the white and gold Mighty WirliTzers have taken her to many parts of this country plus recent visit to Holland the Far East.

Conductor **Wyn Morris** (1950) wrote a letter to former prime minister Lady Thatcher and a double act was born. On American Independence Day, Margaret

Thatcher and Wyn Morris made words and music together. It was the official release day of Lady Thatcher speaking Abraham Lincoln's majestic oratory of the *Gettysburg Address* as Wyn Morris conducted the London Symphony Orchestra in Aaron Copland's *A Lincoln Portrait*. The most famous of American presidents started his speech on the Civil War battlefield with these words: 'Fellow Citizens, we cannot escape history'. The recording, called *Salute to Democracy*, is produced by EMI Classics. Apparently there was a rival version released the same week by Stormin' Norman Schwarzkopf.



Carole Williams

RAM Club

As many members of the RAM Club have bought seats for the Duke's Hall, the Club will be supporting the 'Seat Concert' on 30th October, and will let members know of arrangements nearer the time.

The RAM Club will also be supporting the chamber concert on 24th November in the Duke's Hall, when Lyn Harrell (cello) and Christopher Warren-Green (violin) will be joined by students in performances of Schubert's *Trout* Quintet in A D667 and the Mendelssohn Octet in E flat op 20.

Those interested in becoming members of the Club, whose aim is to support Academy students, are welcome to contact the Peter Smith, Administrator, c/o Academy.

Mark Wildman
Hon. Secretary

A Small Miracle

Love came late to
Laura,
Fifty-five,
Plain but
Pleasant, a
Woman who
Took unobtrusive
Joy in simple
Things and the
World about her.

She was sitting
one day in her
Kitchen, her hands
Idle, her mind at
Rest between household
Tasks, when
Grace overcame
Her. Like a
Latterday
Dannae she sat there,
Surrounded by
Glory like a
Great golden
Nimbus,
Glowing,
Incandescent.

How long she
Sat there
She never knew;
Whether it was
Hours or
Minutes,
Time seemed
Suspended.

At last
She was
Roused by the
Ringing of the
Doorbell
(Not some Person from
Porlock, only a
Neighbour short of
Sugar in the
Middle of Baking).

Laura,
A wise woman,
Kept it all to
Herself. In a
Time when great
Mysteries are
Shrugged off or
Explained away with
Polite incredulity, even
Embarrassment,
How could
Laura
Talk of her own
Small everyday
Miracle?

Alexander Kelly (1953)
(from
Visitations: Poems of Flesh and Spirit)
Elo Press Limited, Dublin, Ireland, 1986

(Alexander Kelly is a Professor of Piano at the RAM, and an eminent examiner and adjudicator).

A Day in the Life of Gillian Humphreys

Gillian Humphreys left the Academy in 1963. She was recently invited to participate in the Tirgu Mures Music Festival in Romania and give a series of concerts for young children. With the participation of local actors, extracts from *Shakespeare and Love* were performed at the Festival and in Bucharest.

As a singer travelling around the world for the last 25 years, I never thought in my wildest dreams that life could be so varied and interesting. I always longed for a career in singing and was fortunate to win a scholarship to the RAM to study with Dame Eva Turner. Two years later, Sir Tyrone Guthrie invited me to join his company at Her Majesty's Theatre, to be followed by a tour of the United States. Thus began the travel bug and my love affair with America. That continent has been very kind to me and I have worked both sides of the Atlantic in the classical and the musical comedy fields ever since.

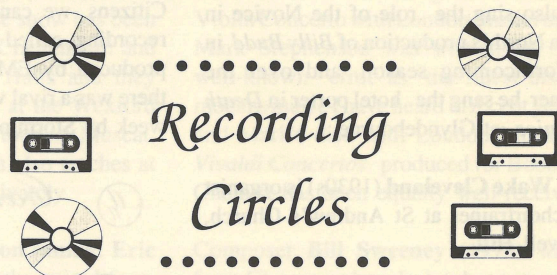
Another wonderful opportunity occurred when I was asked to go to America to give masterclasses with my programme *Impact*. Here I helped run a Summer Festival for three years with John Poole from the BBC and Richard Bradshaw of the San Francisco Opera. My classes take artists from the studio to the platform, covering all aspects of the demands on young performers, from voice to image and deportment.

Another chance event resulted in the formation of *Concordia Musicale*. An agent asked me to replace myself as I had been double-booked for a special classical cruise out of Monte Carlo! My agent, who was retiring, advised me to start a special agency so that I could produce the type of music I wanted to hear. I think of *Concordia Musicale* as the catalyst, creating opportunities for artists, similar to those I have been lucky to have had. *Concordia's* aims are to keep music live, to help artists and to support twentieth-century music and composers, and to help fund specific charity projects.

These have been very exciting years, working with young people all around the country, giving them a platform with international travel and performances. This year we are sending *Stars of the British Theatre* on two world cruises and our artists include established stars such as **Rosemary Ashe** (197) and Christopher Biggins, together with guitarist **Gary Ryan** (1991), John Zaradin, Yitkin Seow, Julian Dyson and the City Waites.

At the end of 1991, which was a very difficult year for the arts and for charities, I was on my knees but it was very exciting to think we had kept our aims to the fore. We had lovingly built a studio to promote the arts, both visual and aural. This studio became the home of the 1991 recital series given by the London Musici (directed by **Mark Stephenson**). We were able to commission songs for my CD on *Shakespeare and Love* with actor Edward de Souza, which was released in April. I commissioned a cantata from Cecilia McDowall, generously sponsored by Yorkshire Bank. This had its world premiere in last December. My BBC Radio Two series, *The Musical World of Gillian Humphreys*, gave me the opportunity of singing and presenting music ranging from Schubert to Sondheim.

As well as recordings, concerts and cruising, this year we are also involved in taking an orchestra to Romania and music to an oil rig. In November, I will be hosting a special group of music lovers on a cruise from Fort Lauderdale to the 18th-century opera house at Manaus on the river Amazon. Here, Caruso, Jenny Lind and Dame Adelina Patti once sang, and it will be fascinating to perform my programme on Dame Adelina Patti there.



Rossini Recital - Cecilia Bartoli, with **Charles Spencer** (piano). Nineteen songs from the mezzo singing sensation. Decca (CD430 518 2). Sunday Times *Record of the Year*.

A recording of works by **Benjamin Dale**, who studied at the RAM and who was a former warden of the Academy, has been released on the Etcetera label. Pianist Niel Immelman and viola player Simon Rowland-Jones perform works by Dale including his 1906 Suite for Viola and piano op 2, Phantasy for Viola and Piano op 4 (1911) and solo piano pieces. KTC1105 TT:70:52)

From EMI, a recording of Elgar's Cello Concerto (Andre Navarra, cello), *Enigma Variations*, *Introduction and Allegro* and *Elegy*, with **Sir John Barbirolli** conducting the Halle Orchestra (CDM 63995 2); selected piano works of Chopin, with pianist Alfred Cortet and orchestra conducted by **Sir John Barbirolli**, recorded between 1920-49. EMI CZS7 67 359 2

Clarinetist **Linda Merrick** and pianist Benjamin Frith have recorded for Serendipity duos by Martin Ellerby. Serendipity-SERCD1 (1919). A second CD of chamber music will be released in 1992/3.

Released on Decca Headline 433 628-2 is a recording of **Sir Clifford Curzon** playing Piano Concertos by Grieg and Schumann with the London Symphony Orchestra under Sir Adrian Boult.

Conductor **Adrian Leaper's** performances of the Sibelius Symphonies, recorded with the Slovak Philharmonic Orchestra in 1989-90, have been very well reviewed in the new magazine *Classics*. Available on Naxos 8.550197, 198, 199, 200.

Simon Preston has released the 45 Chorale Preludes BWV 599-644 played at the organ of the Abbey Church of Soro in Denmark (DG94318162).

Volume Two of **Martin Jones' Brahms piano works series** from Nimbus includes the Paganini Variations (Books 1 & 2), Intermezzi Op 117, Waltzes Op 39 and Three Studies on Chopin, Weber and Schutz. Martin Jones has also recorded a disc of virtuoso piano pieces for Nimbus.

Wyn Morris conducts the New Philharmonia Orchestra in a performance of Mahler's Symphony No 1, recorded in 1970 (the 1893 version). EMI Phoenixa CDM 64137 2.

Sound Projects is the name of a new recording by pianist

Jonathan Plowright - a selection of early 20th Century Romantics (SPJP 1002).

Mezzo **Jean Rigby** joins soprano Barbara Hendricks, and Anne Murray with the Chorus and Academy of St Martin-in-the-Fields conducted by Sir Neville Marriner in a recording of J S Bach's *Magnificat* and Vivaldi's *Gloria*. EMI Classics CDC7 54283-2.

The full recording of Janacek's *The Cunning Little Vixen*, with the full cast from the Royal Opera House production, is released on EMI Classics CDS754212-2. Conducted by **Simon Rattle** with baritone **Nicholas Folwell** in the cast.

The Mozart Miracle is conducted by Jane Glover, with soprano **Felicity Lott**. On ASV Quicksilver CDQS 6065.

Gwydion Brooke's recording of the Mozart Bassoon Concerto is released on a recording with the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. EMI Classics CDM7 63408-2. Also on the record is the Mozart Clarinet Concerto with Jack Brymer as soloist.

Christopher Warren-Green's recording of Vivaldi's *The Four Seasons* with the Philharmonia Orchestra is released on Philips 432 615-2.

Violinist **Monica Huggett** performs on a new recording of J S Bach's Concerto in D major for three violins (arranged by Christopher Hogwood from BWV1065). With the Academy of Ancient Music on L'Oiseau-Lyre 433053-2.

Anthony Rooley and Emma Kirkby are joined by their Consort of Musicke colleagues in a collection of lewd, lusty and nonsensical rounds, catches and ballads by Ravenscroft (VC7912172)

A new recording of music by Bach with the Scottish Ensemble directed by Jonathan Rees contains the A major Cello concerto WQ172 played by **Caroline Dale** (VJ7914532).

A disc of Italian Baroque concertos including works by Corelli, Pergolesi, Vivaldi and Albinoni with the English Chamber Orchestra directed from the harpsichord or organ by **Ian Watson**. (VJ7914682).

From a comment in *CD Review*: 'One of the most desirable of ballet recordings has also now been transferred to CD - **John Lanchbery's** Royal Opera House performance of his arrangement of the complete *La fille mal gardee* (Herold)'. (4308492 TT)

Raisins and Almonds - Jewish songs from the Ashkenazi and Sephardi traditions is released by Amos Ra (Saydisc), featuring Lucie Skeaping and The Burning Bush (performers include **David Corkhill**, **Keith Thompson**). CD-SSDL 395

The Cello Concertos 1 & 2 by Martinu are performed by **Raphael Wallfisch** with the Czech Philharmonic Orchestra conducted by Jiri Belohlávek and released on Chandos CHAN 9015. Raphael also performs the Walton Cello Concerto with the London Philharmonic conducted by Brydon Thomson and the Delius Concerto and Delius Double Concerto with violinist Tasmin Little, on EMI Eminence with the Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Mackerras

Nicholas Bucknall plays clarinet with the English Chamber Orchestra, conducted by Leopold Hager, with Thea King in Franz Wilhelm Tausch's Concerto No 1 in B flat for two clarinets; Concerto No 2 in B flat for two clarinets op 26 and Franz Xaver Süssmayr's Concerto Movement in D for bass clarinet. On Hyperion, CDA 66504.

Mahler Symphony No 10 with the Bournemouth Symphony Orchestra conducted by **Simon Rattle** CDC 7544062 (EMI Classics).

The Music of **Eric Coates** includes *The Three Elizabeths*, *London Suite*, *Dam Busters* etc conducted by Groves, Mackerras, Kilbey, EMI Classics for Pleasure CD CFPD 4456 (2 CD set)

Violin Concertos (J S Bach, Mozart, Sibelius) performed by violinists Szeryng and Garcia and conducted by **Sir John Barbirolli** have been released on Intaglio INC007201 (AAD)

Hellendaal: Six concerti Grossi. **Andrew Manze** (violin), conducted by Roy Goodman. European Community Baroque Orchestra. Channel Classics CCA2091

Mozart Flute & Harp Concerto K299, Oboe Concerto K271k and Salieri Flute and Oboe Concerto in C Major. **Skaila Kanga** (harp), **David Theodore** (oboe), Susan Milan (flute), City of London Sinfonia conducted by Richard Hickox CHAN9051

Mozart Two Wind Concertos. Philippa Davies (flute), **Celia Nicklin** (oboe) and Angela Malsbury, professor of clarinet, London Mozart Players conducted by Jane Glover ASV CDDCA795

Dvorak String Quartets Nos 12 (Ameri-

can) and 13. **Lindsay String Quartet**. ASV CDDCA797.

Mozart String Quintets Kk406, 614, 515, with the **Griller String Quintet** and William Primrose (viola), have been released by Vanguard 08.8025.71 (AAD) and Kk406, 614, 515, Vanguard 08.8025.71 (AAD).

Prokofiev String Quartets Nos 1 & 2 plus *Overture on Hebrew Themes*, **Coull String Quartet**, Hyperion CDA66573.

The Beggar's Opera and *Lionel and Clarissa* with **Roy Henderson**, Michael Redgrave (singing), Constance Willis, Audrey Mildmay (Mrs John Christie), Wilfred Temple and former professor **Oliver Groves**. CD9917 (Pearl)

Lindsay String Quartet play the Schubert Quintet and late string quartets in a four CD set (ASV CD DCS 417).

Elizabeth Wallfisch (violin, née Hunt) is the soloist in a recording of Haydn Violin Concertos in C and G and the Sinfonia Concertante with the Orchestra of the Age of Enlightenment VC 7 91186-2

A new recording of Gilbert and Sullivan's *Mikado* with Charles Mackerras conducting the Welsh National Opera Orchestra and Chorus. **Richard Suart** was noted, in CD Review, as a 'brilliantly characterised and fetchingly sung Ko-Ko'. **Nicholas Folwell** also sings on the recording. Telarc CD 80284. Gramophone said 'This is the one with which to celebrate the composer's 150th birthday'.

Walton's Sonata for Violin and Piano, and the Piano Quartet. CHAN 8999. **Kenneth Sillito** (violin) and **Hamish Milne** (piano) with Robert Smissen (viola) and Stephen Orton (cello).

Re-release of Elgar's *Apostles* op 49 and the *Meditation from the Light of Life*, with **Sheila Armstrong**, **Helen Watts**, Robert Tear, Benjamin Luxon, Clifford Grant conducted by Sir Adrian Boult with LPO Choir and Orchestra. (EMI Classics DC CDM 7642062).

From Chandos (CHAN 8902), a recording of **William Alwyn's** Symphony No 4, *Elizabethan Dances* and *Festival March*, with the London Symphony Orchestra conducted by **Richard Hickox**. A second recording of works by Alwyn, (CHAN 8866), this time the premier recording of the Oboe Concerto and Three Concerti Grossi, with the City of London Sinfonia conducted by **Richard Hickox** with soloist **Nicholas Daniel** (1983).

Felicity Lott sings *Orchestral Songs* by R Strauss (Volume One), with the Scottish National Orchestra conducted by Neeme Jarvi from the back-catalogue (CHAN 9054).

Antonin Dvorak's *Hausmusik* including *Terzetto* in C major for two violins and viola op 74, Waltzes op 54 nos 1 & 4 for string quartet and Bagatelles op 47 for two violins, cello and harmonia (a unique collection of chamber miniatures), performed by the **Albani String Quartet** (leader **Howard Davis**) with **Virginia Black** (CRD 3457CD).



The decorative cover of the new Telarc recording of the *Mikado*, conducted by Sir Charles Mackerras and mentioned above.



The Newsletter is compiled and produced by Janet Snowman in the Development Office, Royal Academy of Music, Marylebone Road, London NW1 5HT. All contributions are gratefully received. Tel 071 935 1665 071 935 5461 ext 258 Fax 071 487 3342. Printed by Baker Bond Printing and Publishing Ltd, 183 High Street, Brownhills, Wallsall, WS8 6HW

Truly Mixed Blessings

John Bantick writes with some wise words:

I ended my studentship in the summer of 1972 after 14 years of association with the RAM. I did the GRSM course from 1958-61 and failed the practical. I was a fairly ordinary first-study pianist and second-study singer and the most rewarding student activity for me was Dr Douglas Hopkins' choir training class for organists into which a friend and I managed to infiltrate. When I left I could sing reasonably well, was a good accompanist and a confident choral conductor.

At that time my LRAM was enough to get into teaching and I spent many happy years as head of music at Hatfield School. A sabbatical year in 69-70 enabled me to retake and pass my GRSM exam. Singing began to take over my life and after one final year of teaching I returned to the RAM, courtesy of the RVW Trust, and spent 1971-2 doing mainly vocal studies with Constance Shacklock.

During that year I won the English Song prize, sang in *Belisario* in Sadler's Wells Theatre and was one of the many soloists involved in the Verdi *Requiem* performance in the Duke's Hall when Frederic Jackson died. I shall be forever grateful to dear Freddy for the wonderful experience of working with him and the other soloists in rehearsals for that concert.

I'm now general manager of *Old English Enterprises*. Our group supplies all the entertainers for the Elizabethan Banquets at Hatfield Old Palace and for many other venues. I've spent much of the last 19 years dressed in doublet and hose. At the start I felt that this was somewhat of a comedown for a classically trained singer, but it is good, honest entertainment, keeps the voice well in trim and does wonders for one's platform presentation. Many performers seem unable to communicate with their public and forget that they are in the business of entertaining them. As a banquet performer, one learns quickly to communicate with one's audience. I'd love that to happen more in recitals.

I do solo tenor work when it comes along. I train a choir which meets weekly and have a good number of pupils for both voice and piano. My adequate talents at the keyboard have not been allowed to dwindle, as I record song accompaniments for all my pupils, double as harpsichordist at banquets when required, deputise as organist at local churches and can, of course, produce my own recorded accompaniments when asked to sing at venues where there is no piano.

A word to students reading this Newsletter who may be questioning their own musical abilities. Diversification has enabled me to lead a full and varied musical life. If like me, you have moderate talents, then work at them all and don't necessarily feel that you should discard some in order to concentrate on one direction only. The profession is full of specialists who are not working. It is no disgrace to be reasonably good at a number of things and to be using them all in an honest attempt to make a living whilst entertaining others.

Janet Snowman would be delighted to hear from any school music department or anyone working in education who may need teachers, both recently-graduated or with a wealth of experience - instrumental, peripatetic, heads of department, teachers with special choral experience, classroom teaching etc. There are many former students who would be most interested to know about such opportunities. Also available through the Music Box are contacts used to running music workshops - everything from traditional Chinese music and dance, to string and woodwind ensembles, to jazz and electronic music. Telephone 071 935 1665 or 071 935 5461 ext 258.

RAM-ABOUT

Professor of organ **Nicholas Danby** visited Tokyo in May and gave three Bach recitals in concert halls and universities, as well as masterclasses at the Kunitachi Music Conservatory of Tokyo. Nicholas Danby was also a member of the jury at the International Organ Competition in Nuremberg in June 1992.

News from the Church Music Department. **Paddy Russill** writes that the first UK performance of student **Andrew Gant's** *Ascende Christus* (1991) was given by the RAM Chamber Choir conducted by **David Hill** at the Service of Thanksgiving for the Friends of the Musicians' Chapel at St Sepulchre, Holborn on 2nd June. From 6-10 July, 12 students from the course were at the 5th Norwich Festival of Contemporary Church Music, running a workshop and a *Liturgy of Light* on the 8th, directed by Paddy and Reverend Stephen Shipley, the Precentor of Ely Cathedral, devising and composing a service a day. The RAM Chamber Choir, conducted by Christopher Robinson, sang a new sequence for the Trinity on the 6th in the Cathedral, including premiéres by student composers **Adam Gorb**, **Susi Laurie**, **Andrew Gant** and **Peter Barley**. Eight singers and instrumentalists collaborated with local musicians in Arvo Part's *Passio* in the Cathedral on 7th. Present during the week at this unique and exciting festival, in addition to the Principal, **Sir David Lumsden** (President of the Festival) and Paddy (Director, Church Music Studies, who coordinated the collaboration), were **Mark Wildman** (1978), the Joint Director of Vocal Studies for the new Vocal Studies Course with the RCM, **Paul Patterson** (1968), the Head of Composition, and **Nicholas Danby**, Professor of Organ. Paddy Russill and Nicholas Danby took 20 students to be Choir-in-Residence at the Benedictine Neresheim Abbey in South Germany at the express invitation of the Abbot and Community, to help celebrate the 200th anniversary of the stunning Rococo Abbey Church. Ten students from the Munich Hochschule also shared the visit, collaborating and exchanging styles in baroque and romantic church music, and the Academy's Managing Director, **Patrick Maddams** and his wife, Angela, also went along.

The Principal was delighted by the performances of students **Paul Herrera** (violin), cellists **Anna Holmes** and **Emma Skeaping**, who were playing with the European Community Baroque Orchestra on tour recently.

Jan Whitehouse, the RAM's acting financial controller, has gained her 'wings' (Private Pilot's Licence) after 50 hours of solo flying. Jan owns a four-seater Cheetah which she flies from Blackbush aerodrome. She is taking orders for a special Beaujolais Nouveau run to France in November.

Student percussionist **Tina Crawley** broke a 150-year-old tradition of an all-male set-up by being asked to step in at the last minute when the Black Dyke Mills Brass Band, Queensbury, found itself short of a percussionist for a performance in Cannock, Staffordshire. She was asked to play by the band's professional conductor, **James Watson** (1973), who teaches her at the RAM. [Post Scriptum: after recording a broadcast for BBC Radio Two, plus a CD and further concerts with Black Dyke Mills, Tina has now been asked to join the Desford Colliery Caterpillar Band as principal percussionist, a post she has now accepted.

This year has seen a great deal of performance activities for professor of composition, **Edward Gregson** (1967), highlights of which included new works for the Bournemouth Symphony Orchestra and **Richard Hickox** (1967), the BBC Concert Orchestra and three major CD releases - his tuba concerto recorded by the Cologne Radio Symphony Orchestra and the brilliant young Dutch tuba player Hans Hickel; a complete CD of Gregson's music will be recorded by the Desford Band on the Doyen label

for release in October, featuring four major works for brass bands - *Of Men and Mountains*, *Concerto for French Horn and Brass Band* (soloist **Frank Lloyd** (1975)), *Dances and Arias* and *Connotations*. The Massed Bands of the RAF have released a CD on the Polyphonic label which includes the premiere recording of *The Sword and the Crown*, a symphonic suite which uses material composed for the Royal Shakespeare company's productions of *The Plantagenets* and *Henry IV Parts 1 and 2*. BBC Radio Three have commissioned a Clarinet concerto which will be premiered by Michael Collins and the BBC Philharmonic in January 1993.

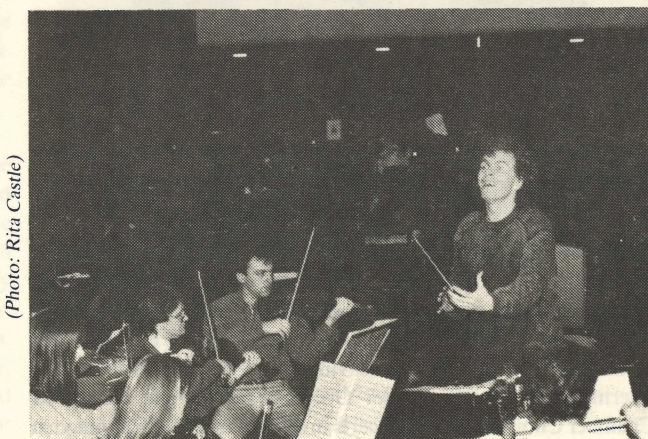
Director of Commercial Music **Nick Ingman** is currently working on albums for Hall and Oates, Sade and Roger Whittaker. Nick has also been invited to lecture on commercial music at a special seminar at the Welsh College of Music and Drama this summer, and instrument manufacturers Roland (UK) Limited have asked Nick as their Guest Speaker at their annual convention in the autumn.

Welcome to **Kenneth Reay** (1991), who will be in charge of all three recording studios from July, and will also be teaching students from the beginning of the 1992-3 academic year.

Described by the *Daily Telegraph* as 'one of the world's finest harpsichordists', professor of harpsichord **Virginia Black's** (1966) London South Bank recital on 17th November will include the world premiere of a newly commissioned major work by **Michael Nyman** (1965). Virginia's recording, on Collins Classics (70032) of the *Goldberg Variations* received five stars for technique, interpretation, sound and repeats, in a recent *Classic CD* review when some 30 recorded versions were compared.

The opera production of *Riders to the Sea* (Vaughan Williams), which was performed at the Academy in 1992, was invited to the Mananan Festival on the Isle of Man in the summer. Leading ladies were **Nicola Humphries**, **Tarsha Cole** and **Deborah Davison** - check. Composer **Andrew Gant's** opera, *The Basement Room*, was repeated at the Cambridge Festival in July, revived by **Rebecca Godwin** (1992) with singers **Charlotte Page**, **Ann Atkinson** (1992), **Jo Rondel** (1989), **Roger Langford** (1990), **David Campbell** and **Duncan McKenzie**.

Director of Jazz **Graham Collier** writes that students **Christian Garrick** (violin), **Nick Goetzee** (guitar) and **Dan Foster** (saxophone) were selected to visit Siena in July 1992 for the third annual jazz Meeting of the International Association of Schools of Jazz.



Conductor **Simon Rattle** (1974) rehearsing with Academy students, February 1992

Congratulations to bass **Nicholas Gedge** on winning the Sir Anthony Lewis Memorial Prize; to **Frederick Kempf** from the Intermediate School on winning the BBC TV *Young Musician of the Year* 1992; to **Richard Whalley**, also from the RAM Intermediate School, on being the runner-up with a special commendation in the BBC *Young Composer Competition*; to **Emma Selway** on gaining a place at the National Opera Studio (Emma will sing the role of *Dorabella* with British Youth Opera over the summer); to pianist **Virginia Hanslip** on winning the Maisie Lewis Young Artists Award, which brings a Purcell Room appearance.

Erich Gruenberg, professor of violin writes: 'Recent concerts have included broadcasts for the BBC of Bartók and Paul Patterson sonatas as well as works by Stravinsky and Roberto Gerhard for violin and piano; performances of the Elgar Violin Concerto in Los Angeles with the American Youth Orchestra as well as concerto appearances at the Barbican Hall in London. This summer also saw performances at Wells Cathedral of Beethoven's Violin Concerto. This being Herbert Howell's centenary year, Erich will perform his three symphonic dances for violin and orchestra at the Lichfield Festival with the Royal Philharmonic Orchestra at the Three Choirs Festival with the Royal Liverpool Philharmonic Orchestra and later in October at Howell's centenary birthday concert at the Queen Elizabeth Hall. Recently, the BBC Record Review Programme *Building a Library* voted the Gruenberg-Wilde recording of Beethoven's *Kreutzer* Sonata their favourite amongst all recordings available, to be released shortly by CRD coupled with the two G major sonatas, Op 30 no 3 and Op 96.



Erich Gruenberg

Geoffrey Mitchell is currently busy conducting, with a performance of *Elijah* in St Albans Abbey in mid-June which includes **Vernon Kirk** (19) amongst the distinguished soloists. Further concerts in St Albans and Scotland will keep him occupied in the early months of his leaving the BBC (all part of their interminable 'cuts'). Under Geoffrey's direction, the RAM Chamber Choir sang two concerts in May of largely Scandinavian contemporary music - the greatest challenges the choir has yet met - and the second (in St Martin-in-the-Fields) was particularly successful and well-attended.

Professor of guitar, **John Mills**, will be giving a recital as part of this year's Radio France Guitar Festival in Paris on 22nd October. The programme will include the premiere of a new work entitled *Lyra Proteana* by Mervyn Cooke, Director of Studies in Music at Fitzwilliam College, Cambridge.

Professor of Viola, **John White** (1963) will be holding a Cricket Day to raise funds for the Yorkshire Cricket Academy on Saturday 21st November 1992 from 2-6pm. There will be a large and interesting display of photographs and other items related to Yorkshire County Cricket Club and John will give a talk on Yorkshire CCC 1919-39. Other events include a talk of cricket autographs, a video of the club and a few surprises - negotiations are in progress with one or two former players to attend. Cricket teas will be available and the event will take place at St John's Arts and Recreation Centre, Market Street, Harlow, Essex. Contact John at 36, Seeleys, Harlow, Essex, CM17 0AD Tel 0279 422567.

Michael Thompson (1972), horn professor, is one of the two soloists chosen to launch the new EMI Virtuoso series.

As well as the vogue for using music from favourite operas in television commercials, there seems to be another for young violinists in Ad-land! Student **Jonathan Hartley** modelled for KLM in advertisements which appeared in the Sunday colour supplements, and another approach was made to the Music Box for a further violinist to appear in a whisky video.

The first recording by the London Cantilena Quintet (Serendipity SERCD 2000), whose members comprise **Lorna McGhee** (flute), **Zoe Cox** (oboe), **Duncan Swindells** (clarinet), **Phil Woods** (horn) and **Martin Field** (bassoon), received an excellent review in *CD Review Magazine* in August. It is called *Music for Wind Ensemble* and includes works by Farkas, **Peter Fribbins** (1990), Debussy, Mozart and **Norman Hallam** (1968). **Martin Field**, by the way, has just finished another stint as a labourer on the refurbishment of the Duke's Hall.

The premiere of **Paul Patterson's** Violin Concerto was given by Malcolm Layfield and the Goldberg Ensemble over the summer. Paul has been commissioned by the London Philharmonic to write a piece of music based on Roald Dahl's *Little Red Riding Hood*, to be performed in November by the orchestra featuring actor Bob Hoskins.

The front portals of the Academy appeared on 4th July in BBC Two's *Rhythms of the World* in a programme featuring jazz trumpet legend and poet Shake Keane, who met with Michael Garrick in Room 211 to be filmed chatting and playing through memories of the swinging 60s. Another wonderful time was had by all on the Summer Jazz Academy week, August 15-22. Book NOW for the Christmas Piano Event, December 28-30th. Details at the Academy's front desk or by phoning the switchboard. Last year's 'first' attracted fifty pianists to learn from and jam with Jason Rebello, Julian Joseph, Django Bates, Charles Brereton and course director Michael Garrick. A rhythm section - **Paul Moylan** (bass) and Alan Jackson (drums) - was on hand. On Sunday 20 September at the Purcell Room Michael Garrick appeared with Julian Joseph and Gordon Beck in a programme entitled *Jazz Piano Duos*.

At the end of the summer semester the Academy bid farewell to many long-serving members of staff who retired, including **Roy Teed**, **Deirdre Dundas Grant**, **Patricia Clarke**, **Joan Clark**, **Dr Arthur Wills**, **Leonard Hancock**, telephonist **Megan Brady** and assistant accountant **Helen Chrystowska**.



(Photo: Rita Castle)

Roy and Jennifer Teed looking sprightly after Roy's recent heart attack

First performances of works for guitar by **Timothy Bowers** include *After Spring Rain* played at the Purcell Room on 3 May by the Pro Arte Trio (including **Daniel Thomas**, 1989); and the UK premiere of *Winter Journey* (for two guitars) - will be performed on 7 October at St John's Smith Square by **Richard Hand** (1984) and **Tom Dupre** (1985). The programming for this concert will consist of works commissioned by Richard and Tom over the past five years, and will also include a first performance of a new work by **Edward McGuire** (1970) and Five Poems of Gerald Manley Hopkins, by **Roger Steptoe** (1977). Another first performance of a work by composition professor **Justin Connelly**, *Tesserae G*, was given in Kiel, Germany, on 2nd September.

Violin professor **Sophie Langdon** (1978) writes that her Langdon Chamber Players completed an Eastern Arts Tour in February/March to critical acclaim. The programme, which featured Hugh Wood's piano trio, also and works by Beethoven, Martinu and Weber included performers **Andrew Fuller** (cello, 1982), pianist **Nigel Hill** (1984) and flautist **Ingrid Culliford** (1976). On 6th May she did a recording of the Dame Ethel Smyth Concerto for violin and horn with **Claire Briggs** (1987), who is now principal horn with the City of Birmingham Symphony Orchestra and the BBC Philharmonic conducted by **Odaline de la Martinez** (1976). On 4th June Sophie directed and was soloist with the Ambache Chamber Orchestra at a performance of Haydn Concertante for violin, cello, oboe and bassoon at St John's Smith Square. She has recently been appointed director of the Taunton Sinfonietta and in June completes a five-concert series, including one programme with violin concertos by Ralph Vaughan Williams and Vivaldi. The series has been very successful, completely sold out and she has been asked back again next year.

Kenneth Bowen, Professor of Singing, has been awarded the John Edwards Memorial Award for 1992, awarded by the Guild for the Promotion of Welsh Music. It will be presented by Dame Gwyneth Jones at a ceremony in Cardiff in September. Kenneth conducted the first performances of the St David's Service by **William Mathias** (1958) at St David's Cathedral last February. These canticles are dedicated to Kenneth and Angela Bowen. Kenneth reports that, amongst the 1992 leavers from the Academy, **Ann Atkinson** joined Scottish Opera in August, **Nicola Kent** and **Carolyn Foulkes** joined the Opera de Lyon in September, tenor **Octavio dos Santos Neto** sang the role of *Don Jose* with British Youth Opera in their production of *Carmen* over the summer, and **Emma Selway** the role of *Dorabella* in *Così fan tutte*.

Also from the viola department, **Martin Outram** (1983) premiered student composer **Adam Gorb's** *Divertissement* for viola and chamber orchestra with the Docklands Sinfonietta on 5th June. The work was extremely well received by audience and players alike. In August he made his Royal Festival Hall solo debut in a performance of Mozart's *Sinfonia Concertante* with David Juritz and the London Mozart Players. David Juritz has now joined Martin, **David Angel** (1975) and **Michal Kaznowski** (1974) as a member of the Maggini Quartet. In December, he will record the rarely-heard sonata for viola by former RAM professor **Julius Harrison**, together with premiere recordings of works by Edgar Bainton and Frank Bridge. Shortly afterwards he will give the first performance of **Melanie Daiken's** (1966) revised sonata at **John White's** Viola Festival.

Congratulations to Spanish pianist **Miguel Angel Munoz** on having been awarded the 2nd Prize of the 'Ciudad de Granada' National Piano competition; 2nd Prize of the 'Nueva Acropolis' International Piano Competition in Madrid; Very Highly Commended in the International Piano Competition 'Gregorio Baudot' in Ferrol for his performances of Latin-American Music and one of the scholarships with Juventudes Musicales de Madrid award to young Spanish musicians. Also to pianist **Jonathan Ayerst** on winning the prestigious English Speaking Union scholarship for intensive summer school study in France. And to **Adrian Bending** and **Richard Horne** on being appointed Principal timpani and Principal Percussion, respectively, of the new London Philharmonic Youth Orchestra.



Members of The Academy Brass Quintet - students Joe Izod (tuba), Philip Dale (trombone), Philip Bailey and Jamie Stoneman (trumpets) and Jorge Renteria (horn), photographed during their recent successful trip to Malta, where they gave several concerts, organised by Dion Buhagiar from the Music Department at the University of Malta

GRADUATION '92



With course tutors David Pettit, Jonathan Freeman-Attwood, John Streets, Timothy Bowers

Cellist Jenny Janse reports on the Shostakovich International Chamber Ensemble Competition, held in St Petersburg in December 1991 at which she competed with pianist Virginia Hanslip.

The first Shostakovich International Chamber Ensemble Competition and the second Shostakovich International String Quartet Competition took place in St Petersburg, Russia, in the fortnight before Christmas 1991. We had entered the Chamber Ensemble category which was open to piano trios and string-with-piano duos. Both competitions had been generously endowed by Shostakovich's wife and daughter and also by the Soviet Ministry of Culture. However, since the USSR ceased to exist during the competition, slight confusion was caused over who owned the Ministry of Culture and who was responsible for the prize money and other expenses; all assets had been temporarily frozen.

As well as providing us with accommodation in a vast state hotel, the competition organised a personal translator/guide for us and a competition bus around the town. Luckily we had brought a supply of food with us which supplemented the diet of cabbage soup, tea and dry bread. The bus seemed to run on a fictitious time-table, which regularly left us waiting for hours on icy pavements until we learnt to brave the public trolley-bus, which was a stampede version of 'sardines'. St Petersburg is an extraordinarily beautiful town - a mass of frozen canals, islands and golden spires. We were very lucky to be rehearsing and performing in the central part of the town which is full of slightly crumbling eighteenth century Italian style architecture, including a miniature of St Peter's, Rome.

Both competitions began with sixteen groups in the first round. In the Chamber Ensemble class, this was narrowed to seven in the second, and four in the third round - we were the only non-ex-Soviet participants. The string quartet section was more international, with entries from Italy, France and America - first prize went to the Lark Quartet from New York. The winners of our section, a duo from St Petersburg, were somewhat disappointing, but those in second place, Dmitri Feigin and Hiroko Nimi from Moscow, were outstanding. We came in third and won thousands of roubles (net value £12.50) and a special prize of an exquisite hand-painted samovar which was for our second round performance of Shostakovich and Brahms. It was an incredibly exciting, eye-opening venture for us, but also a distressing time to visit Russia. The organisers, observers and competitors had been extremely friendly and generous to us. On Christmas Eve it was hard saying good-bye, knowing that our Russian friends had to remain and face acute food shortages and impossible price rises, and that our Georgian friends had to return to Tbilisi to severe political tension and disorder, when we were returning to the comparatively obscene richness of a Western Christmas.

Luckily the cello survived the trip intact - we travelled economy class whilst the cello sat in business class on KLM and with the Captain in the cockpit of our Aeroflot flight!

